

Art Section

NEWSLETTER

For those active and interested in the Art Section of the School of Spiritual Science

Issue No. 52

Autumn-Winter 2019

Rudolf Steiner's Planetary Seals: Highlighting Their Metamorphosis by Correcting Their Orientation

by Brian Gray

Preface

My background in architecture led me to study of the First Goetheanum and, for the past 35 years, to teach the drawing of Rudolf Steiner's Seven Planetary Seals. I teach Planetary Evolution and am very familiar with Steiner's remarkable work on this theme.

Over 35 years ago I discovered that the orientation of the five planetary seals displayed in the program for the 1907 Munich Congress – with the planetary glyphs written into the top of each seal – are not consistent with their true metamorphic relationships as they are displayed. Their orientations do not agree with the way Carl Kemper constructed them in his book *Der Bau*, nor do they agree with the orientation of the column capitals in the First Goetheanum. This “mistaken” orientation of the seals prevents one from discovering their laws of metamorphosis and from entering into their living unfoldment. This is clearly not what Rudolf Steiner intended. Displays of the seven planetary seals need to be corrected. This article attempts to make that clear. Images in this article show how one finds the “corrected”

proper sequence and orientation of the seven planetary seals. Color photographs displaying the seals overlaying one another

in their corrected sequence are included.

These illustrations also appear on the website of Wise Cosmos Educational Initiative at WiseCosmos.com, and brief videos on this theme may be found on the Wise Cosmos YouTube channel. The Seven Planetary Seals designed by Rudolf Steiner are very

important to help us artistically awaken to the spiritual world and the stages of cosmic and human evolution.

Introduction

While serving as General Secretary of the German Section of the Theosophical Society, Rudolf Steiner introduced new artistic impulses into the 1907 Congress of the Federation of the European Sections of the Theosophical Society. He hosted this Congress in Munich, and his focus on reuniting the arts with spiritual life was a significant departure from previous gatherings. In Steiner's words, at the 1907 Munich Congress he and Marie von Sievers led the way in providing “an artistic element directed toward the purpose of not leaving the spiritual life henceforth void of art within the Society” (from Chapter 38 of *The Story of My Life* by Rudolf Steiner).



Brian Gray, Metamorphosis of Rudolf Steiner's Saturn + Sun + Moon + Mars + Mercury + Jupiter into VENUS Planetary Seals, colored chalks on blackboard

Rudolf Steiner artistically created metamorphic Planetary Seals

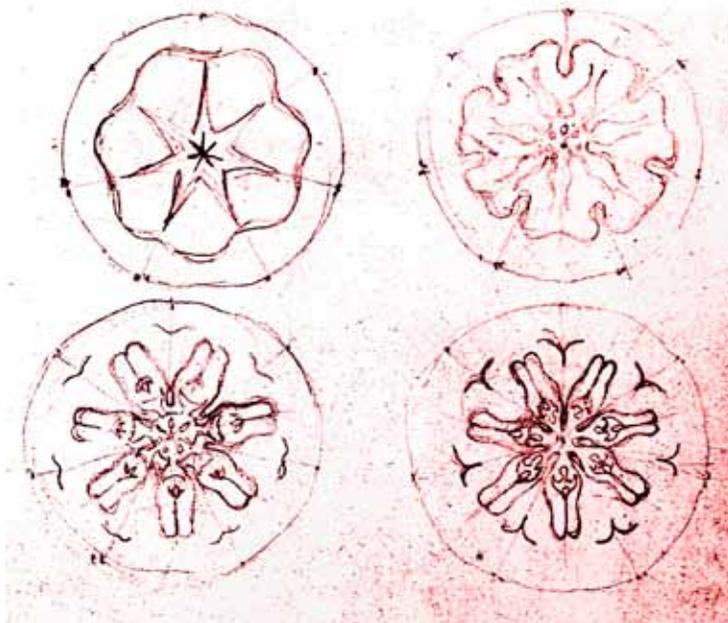
as an expression of cosmic and human development. The first five (of seven) Planetary Seals were printed in the program of the Munich Congress. However, the second through fifth Planetary Seals as printed in the program were incorrectly oriented – they were “rotated” out of their lawful relationship to the first Seal. Because this fact has been forgotten, the dynamic metamorphic principles expressed in the sequence of Planetary Seals have become obscured for viewers. In 1911 Rudolf Steiner spoke about what he intended:

“When we rest our physical eyes upon any one of these figures, it is not the physical eye alone but the whole organism and, above all, the streams of the ether-body which are set into a special kind of motion by the course of these lines and by the form of these figures, so that the ether-body moves differently according to which of these figures one is contemplating....

“These figures are the means by which we are instigated to create in ourselves the thought-forms, that is, the movement-forms in our ether-body... in a rhythmic sequence, so they form a complete whole, the sort of whole which corresponds to a particular stream of development in the outer etheric world.... The sequence of forms, which accord with the perfecting of our ether-body, is shown in the sequence of these figures, one after the other.

“When we place before us such symbolic figures and are able to look more deeply into them, they can be a help in attaining those goals toward which we are striving in our own spiritual development. And when, by means of such a correct sequence we create appropriate thought-forms, we can then deepen our understanding of the rhythms that hold sway among the seven parts of the human organism. We have not placed these figures here merely as decoration, but because they are intimately connected with those goals toward which we are here to strive.” (From a lecture given by Rudolf Steiner on October 15, 1911; trans. Virginia Brett.)

On the following pages (and in the short video introduction at WiseCosmos.com and on the Wise Cosmos YouTube channel),



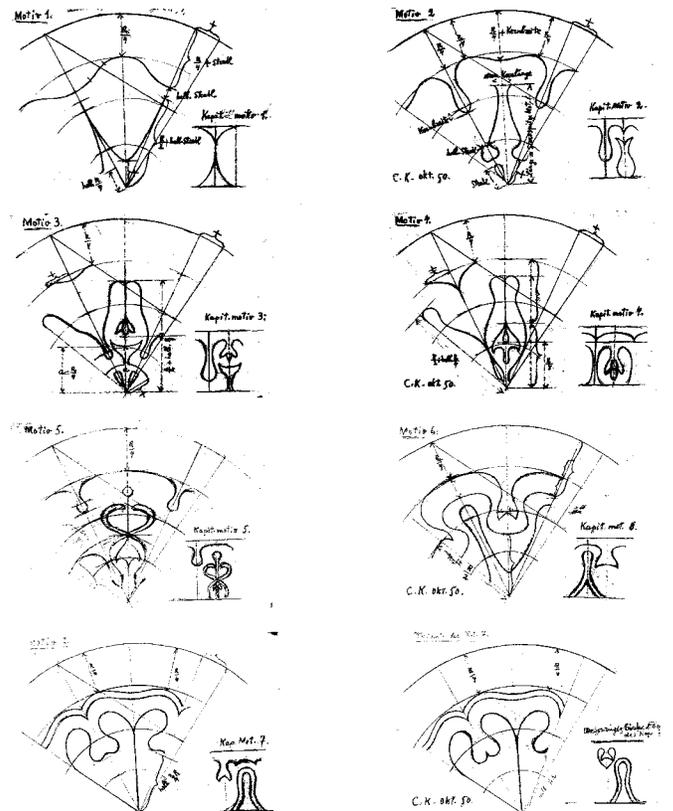
Rudolf Steiner, Sketch of Four Planetary Seals

I reveal all seven Planetary Seals in their correct orientation, opening a way for us to work with them consciously to enter into and understand the dynamics of metamorphosis. These are not seven different forms; they are seven stages of one unfolding living organism.

Drawing of Four Planetary Seals by Rudolf Steiner

In Rudolf Steiner’s original sketch (see illustration previous column) the consistent orientation of the first four seals to each other shows the validity of the “corrected” alignment I am proposing.¹

Drawing of Seven Seals by Carl Kemper in *Der Bau*



Proportionen bei den sieben Siegeln

Carl Kemper’s construction of the seven planetary seals (above) orients each of the seals consistently with one another, in agreement with the column capital alignments. Kemper’s consistent pattern of constructing the planetary seals on this drawing confirms that their orientation needs to be “corrected” from the way the planetary seals are typically displayed.²

Original Program of the Theosophical Congress of Whitsun Held in Munich 1907

This program contains the earliest printing of Rudolf Steiner’s first five planetary seals. Unfortunately, only the first seal (Saturn) was printed in the correct orientation; the other four were “rotated” relative to Saturn. On page 4 the program cover and other pages are shown.³

This issue was produced in the USA by David Adams. Send articles and correspondence for Issue 53 (Spring-Summer 2020) to David Adams at the address below. Selected back issues are also available. International Art Section Websites: <http://internationalartsection.bing.com>, internationalartsection.com Blogsite of the Art Section in North America: www.northamericanartsection.blogspot.com

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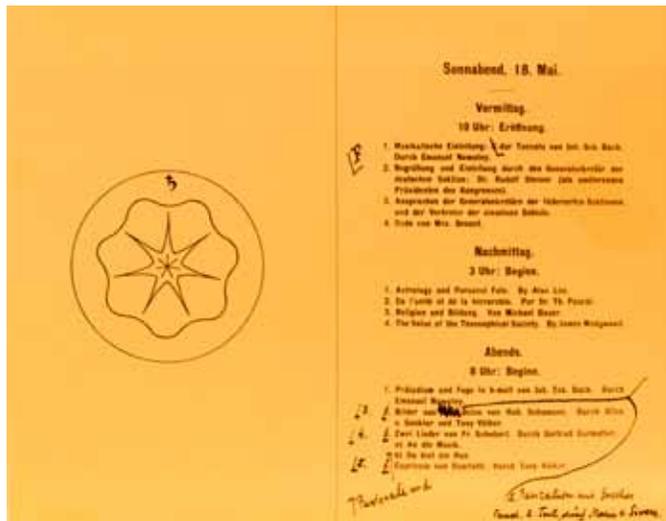
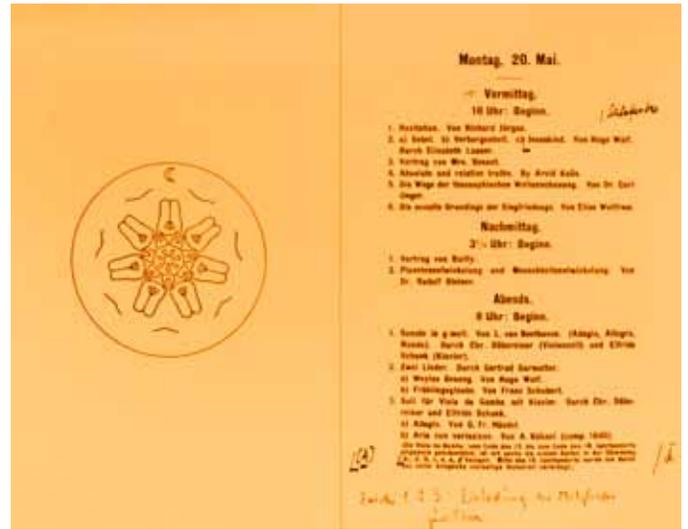
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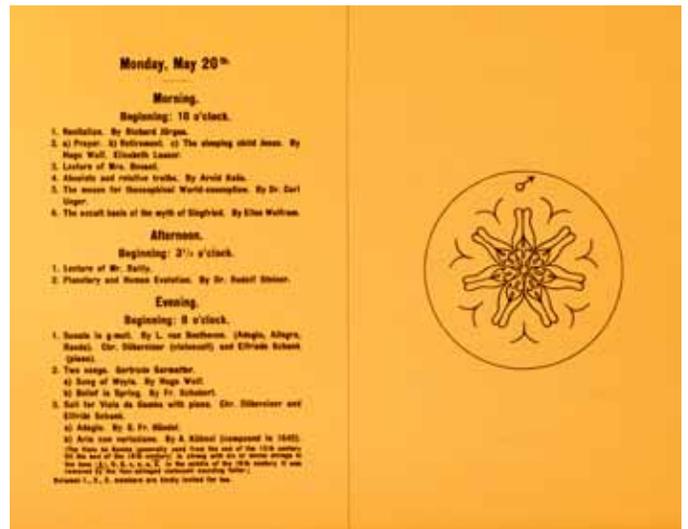
Original Program of the Theosophical Congress of Whitsun held in Munich 1907

This program (cover to right) contains the earliest printing of Rudolf Steiner's first five planetary seals. Only the first seal (Saturn) was printed in the correct "upright" orientation shown here; the other four seals were "rotated" in relation to the Saturn seal.

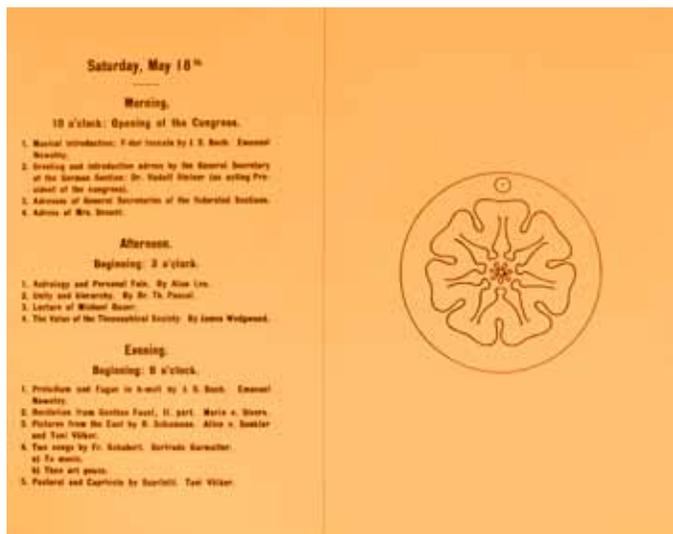
The illustration below shows the Saturn Seal and the Saturday Congress program text in German.



This Congress program contains the earliest printing of Rudolf Steiner's first five planetary seals. The Sun seal shown below must be 'rotated' relative to the Saturn seal to view the metamorphic sequence properly. Below is shown the Saturday program in English and the Sun Seal for the Sunday program.⁵



The Mars seal from the program (shown above) must be 'rotated' relative to the Saturn seal in order to view the metamorphic sequence properly. The illustration shows the Monday program in English and the Mars Seal for the Tuesday program.⁷



In the Congress program the Moon seal shown above right must be 'rotated' relative to the Saturn seal in order to view the metamorphic sequence properly. The illustration shows the Moon Seal and the Monday program in German.⁶

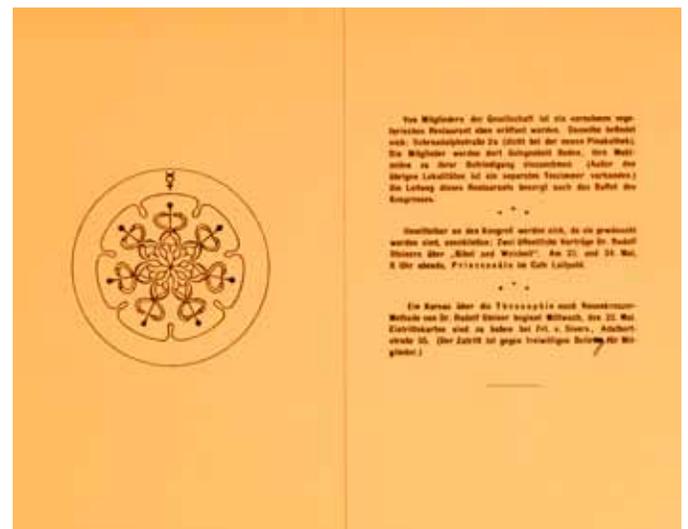
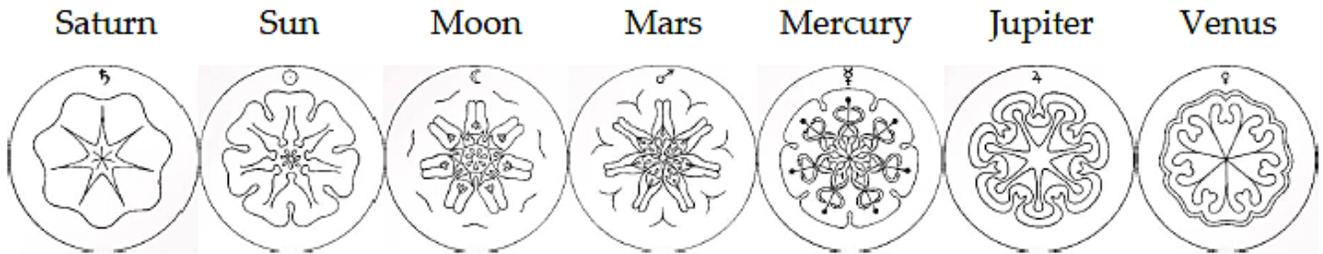


Figure 1.
Original
Planetary
Seals with
Glyphs



shows the Mercury Seal and the program end notes in German.⁸

the exact center of the large cupola, each column capital maintains a consistent orientation to the others, revealing their metamorphic relationships.¹⁰

Figure 1 above shows the original Planetary Seals with glyphs from the 1907 Munich Congress brochure. Note the vertical orientation of middle five seals relative to first (Saturn) and seventh (Venus) seals.

The Seven Planetary Seals and First Goetheanum Column Capitals

Figure 2.
“Corrected
Version” of
Planetary
Seals

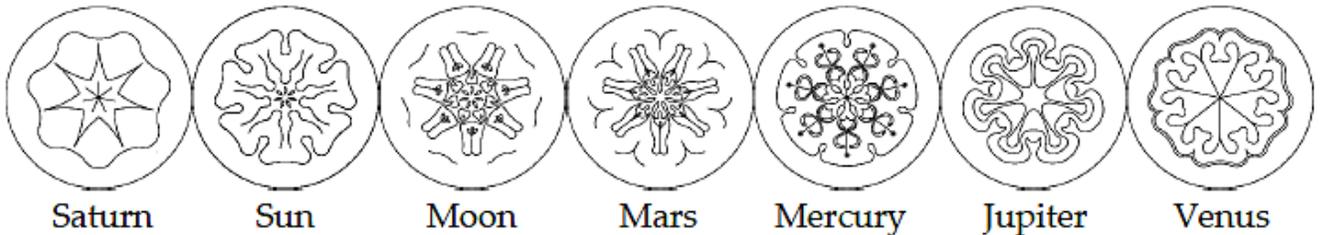
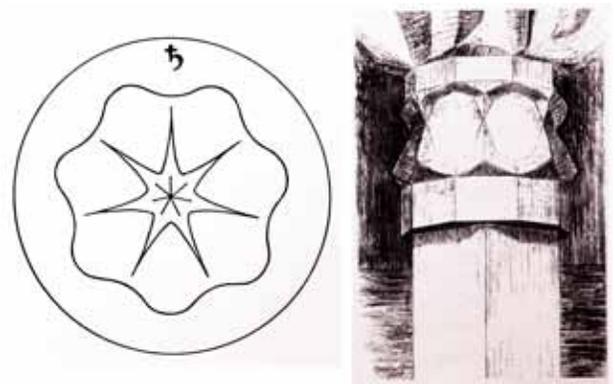
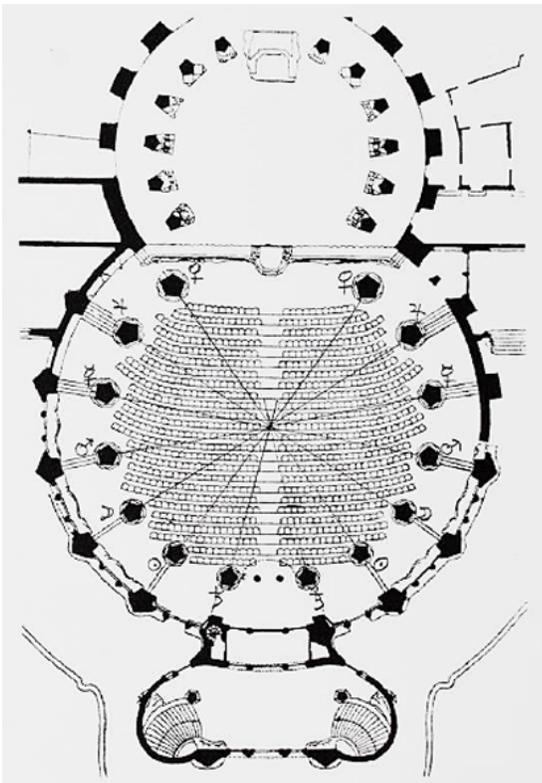


Figure 2 above shows a “corrected version” of the seven Planetary Seals. In it the middle five seals are “rotated” to align with first and seventh seal. The corrected version reveals the true metamorphic sequence between the seven planetary seals and agrees with orientation of the seven planetary column capitals in the First Goetheanum.⁹

First Goetheanum Ground Plan as Designed by Rudolf Steiner

Since each of the seven column capitals was axially centered on

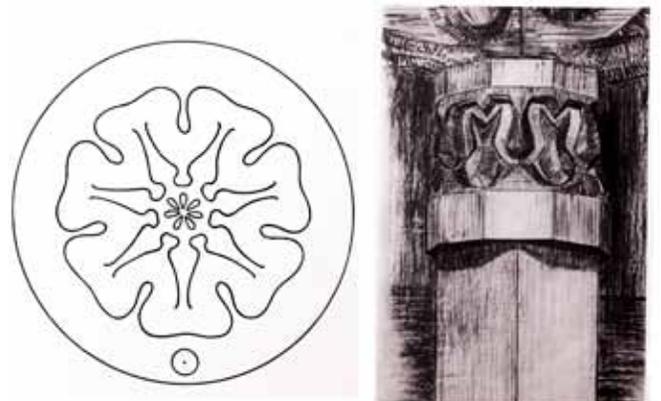


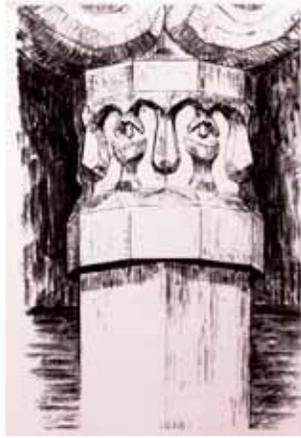
Saturn Seal and Goetheanum Column

In the comparative illustration above, the “upright” Saturn seal corresponds with the Saturn capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹¹

Sun Seal and Goetheanum Column

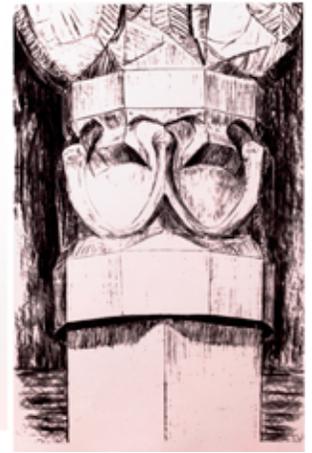
In the illustration below, the “inverted” Sun seal corresponds with the Sun capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹²





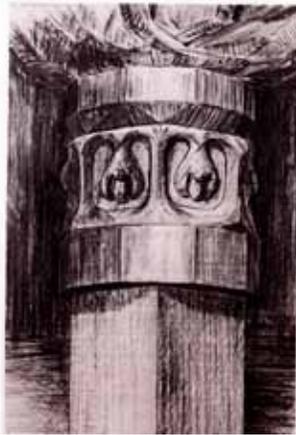
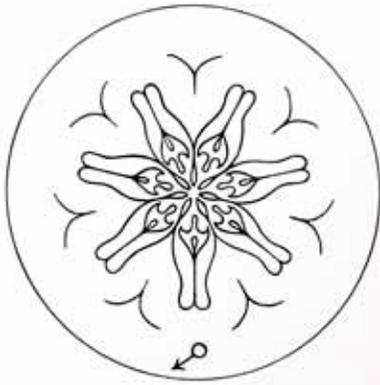
Moon Seal and Goetheanum Column

In the illustration above, the “inverted” Moon seal corresponds with the Moon capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹³



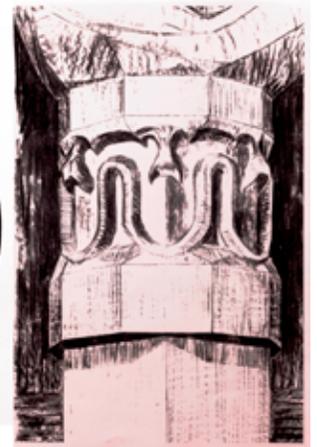
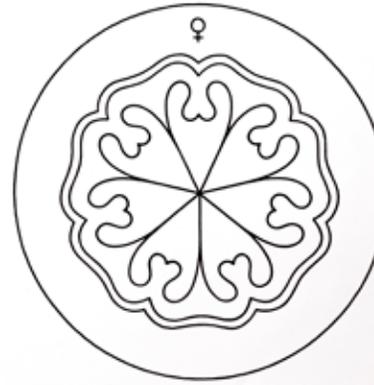
Jupiter Seal and Goetheanum Column

In the illustration above the “inverted” Jupiter seal corresponds with the Jupiter capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹⁶



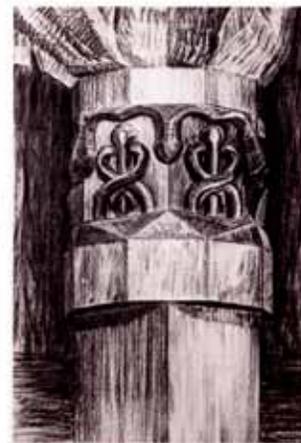
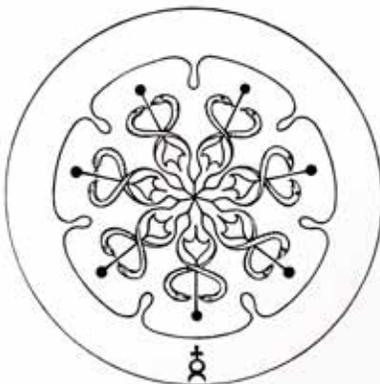
Mars Seal and Goetheanum Column

In the illustration above the “inverted” Mars seal corresponds with the Mars capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹⁴



Venus Seal and Goetheanum Column

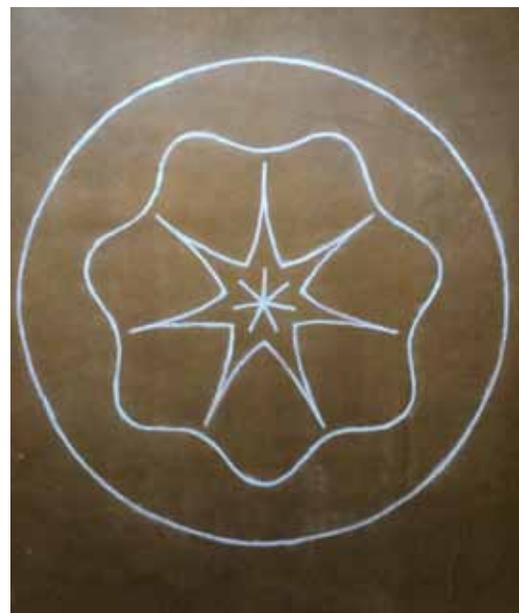
In the illustration above the “upright” Venus seal corresponds with the Venus capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹⁷



Mercury Seal and Goetheanum Column

In the illustration above the “inverted” Mercury seal corresponds with Mercury capital in the first Goetheanum, which was axially oriented to the exact center of the large cupola.¹⁵

Rudolf Steiner’s Saturn Seal



SATURN¹⁸

Rudolf Steiner's Sun Seal



SUN¹⁹

Rudolf Steiner's Mars Seal



MARS²¹

Rudolf Steiner's Moon Seal



MOON²⁰

Rudolf Steiner's Mercury Seal

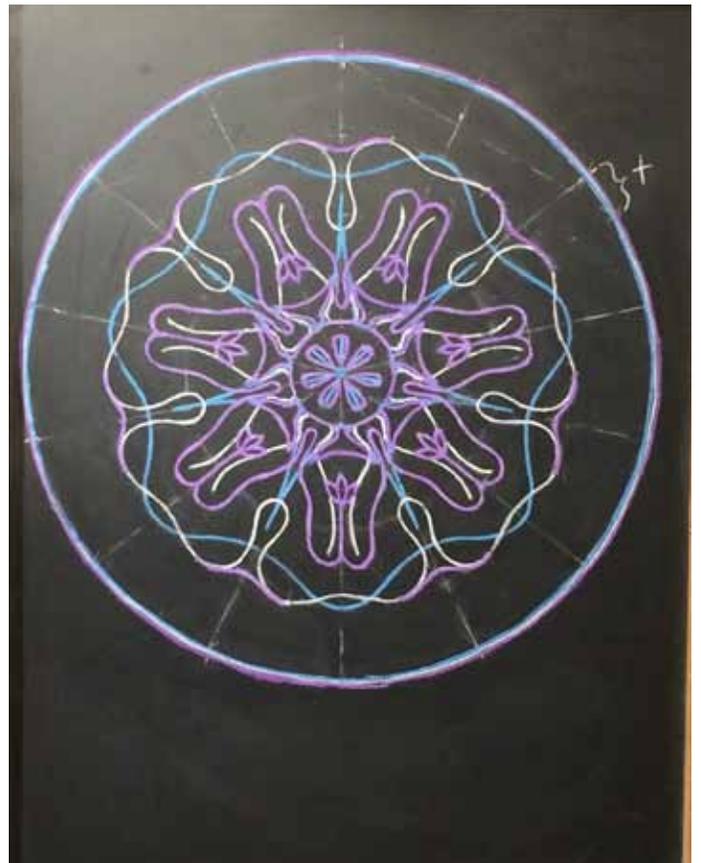


MERCURY²²

Rudolf Steiner's Saturn Seal



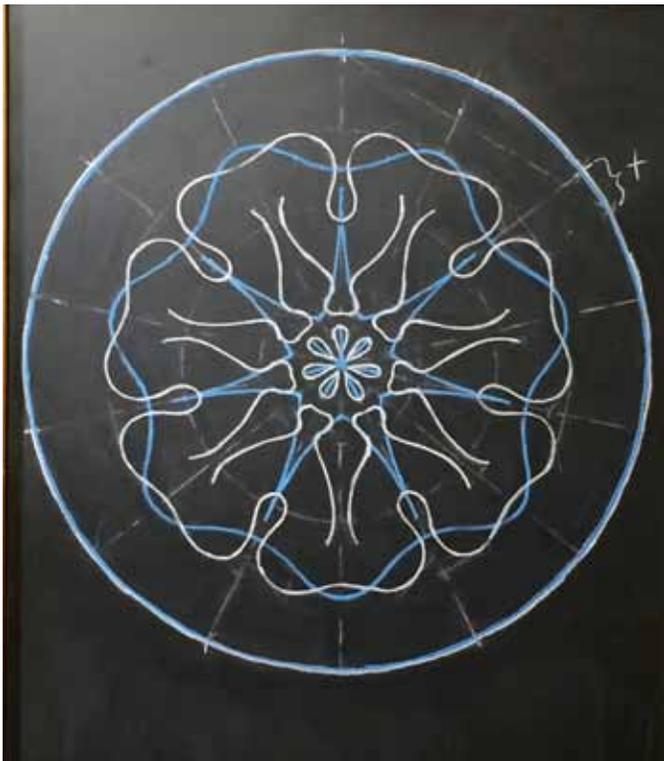
SATURN²³



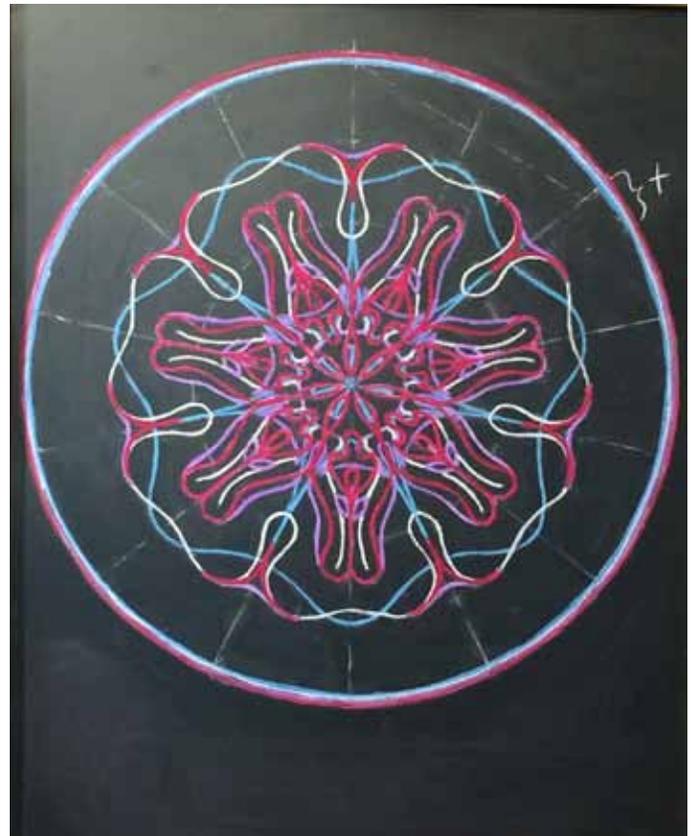
Rudolf Steiner's Moon Seal: Metamorphosis of Saturn + Sun into MOON

The Metamorphosis of the Seals

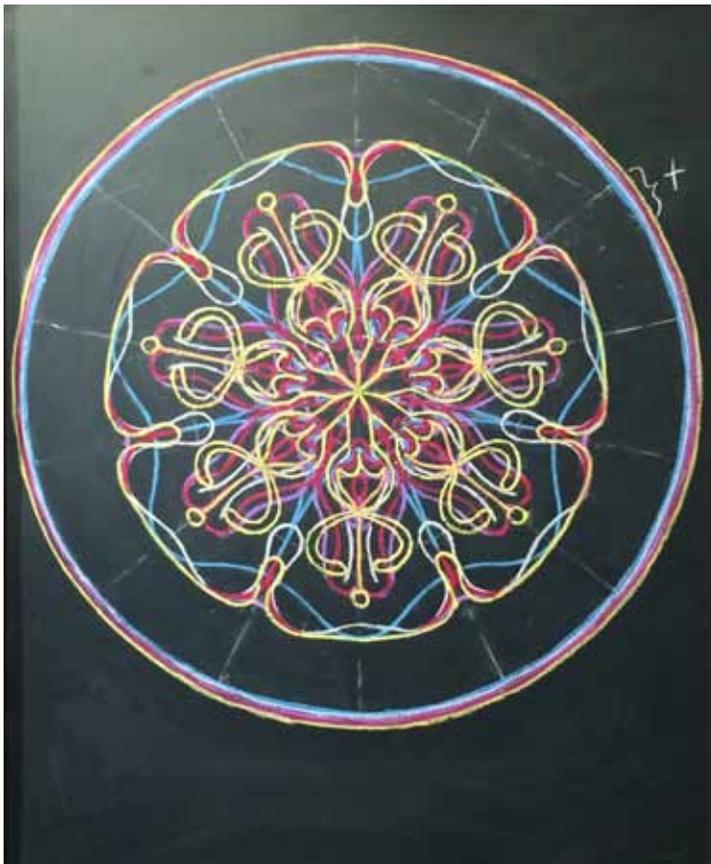
Drawing in colored chalks, I will now indicate, by overlapping two or more successive seals in different colors, how each seal metamorphoses into the form of the succeeding seal(s).



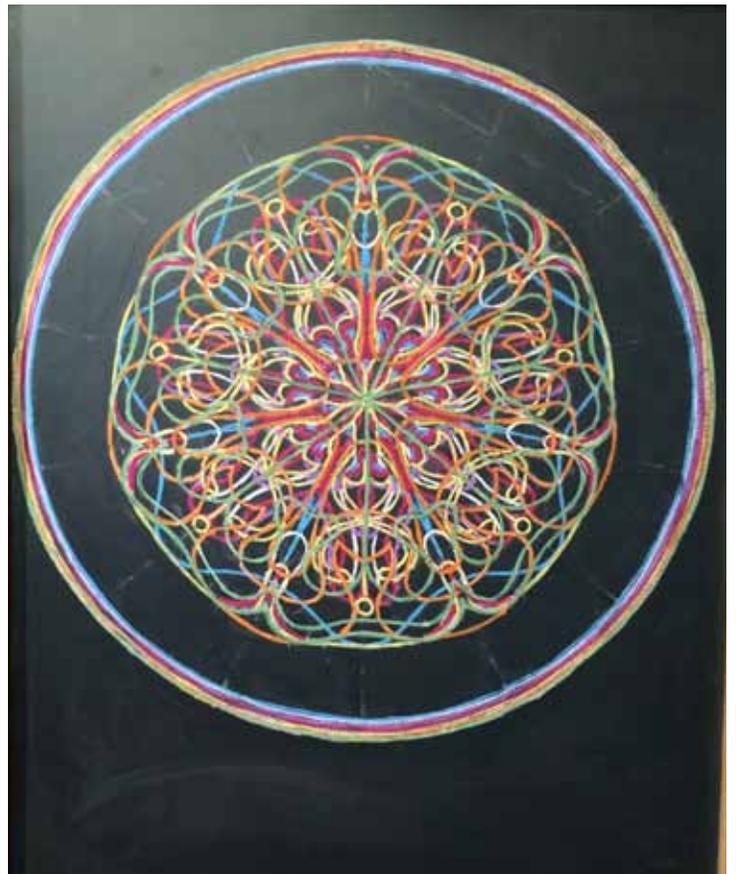
Rudolf Steiner's Sun Seal: Metamorphosis of Saturn into SUN



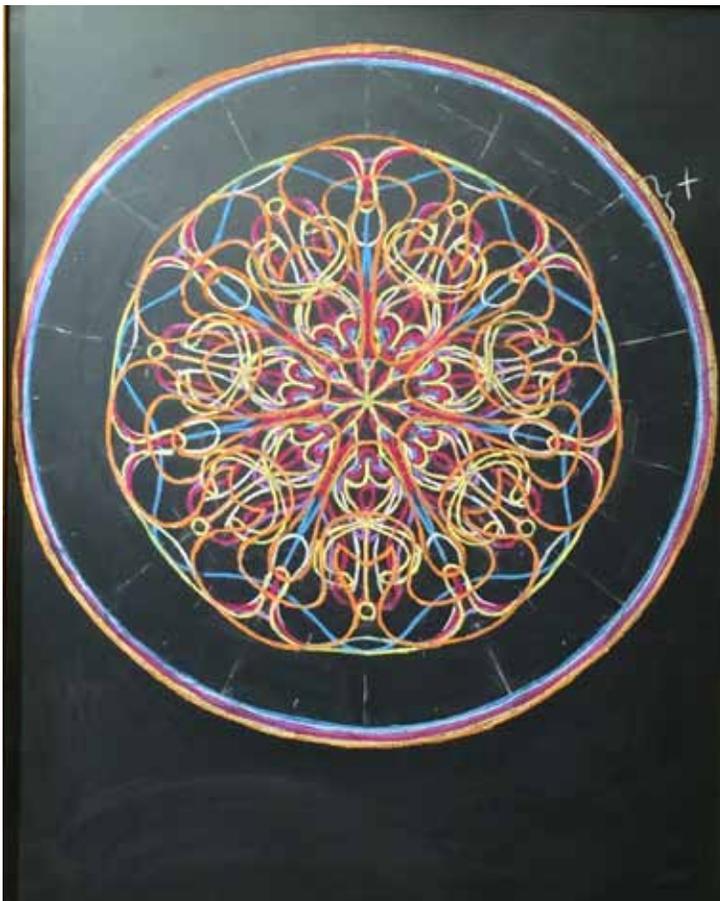
Rudolf Steiner's Mars Seal: Metamorphosis of Saturn + Sun + Moon into MARS



Rudolf Steiner's Mercury Seal: Metamorphosis of Saturn + Sun + Moon + Mars into MERCURY



Rudolf Steiner's Venus Seal: Metamorphosis of Saturn + Sun + Moon + Mars + Mercury + Jupiter into VENUS



Rudolf Steiner's Jupiter Seal: Metamorphosis of Saturn + Sun + Moon + Mars + Mercury into JUPITER

The author is very grateful for the following resources, as well as the generous contributions of many wise helpers, including Lelan Harris, Jeff Cleveland, John Cleveland, Leslie Loy, and Molly Toral. Without these and many others, this presentation would not be possible.

Steiner, Rudolf. *Sieben Kapitel aus dem grossen Kuppelraum vom ersten Goetheanum als Offenbarer von Stützkräften: Einführung und Zeichnungen ; Rudolf Steiners Text von 1907 in fünfzehn Sprachen ; Daten, Motive als Silhouetten und Umrisse auf losen Folien*. Edited by Rex Raab. Dornach: Verlag am Goetheanum, 1995. Print. ISBN 3723507069, 9783723507063.

Steiner, Rudolf. *Rosicrucianism Renewed: The Unity of Art, Science & Religion: The Theosophical Congress of Whitsun 1907 (CW 284)*. Ed. Joan DeRis Allen. Trans. Marsha Post. London: SteinerBooks, 2007. ISBN-10: 0880106115, ISBN-13: 978-0880106115.

Kemper, Carl. *Der Bau: Studien zur Architektur und Plastik des Ersten Goetheanum*. Herausgegeben von Hilde Raske unter Mitarbeit von Albert von Baravalle, Friedrich Häusler, Heinrich Kern und Georg Unger. Stuttgart: Verlag Freies Geistesleben, 1966. ISBN-10: 3772505341, ISBN-13: 978-3772505348.

Friedrich Kemper. *Rudolf Steiner's Seven Signs of Planetary Evolution*. Ed. Paul M. Allen; Trans. Virginia Brett. Spring Valley, NY: St. George Publications, 1980.

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Brian Gray is the former Director of the Foundation Program in Anthroposophy at Rudolf Steiner College, Fair Oaks, California, USA. For more information about these or other educational materials, contact Lelan Harris, Executive Director, Wise Cosmos Educational Initiative at Lelan@wisecosmos.org. OR Brian Gray: BGrayStar@sbcglobal.net

Endnotes (Sources of Images)

¹ Carl Kemper, *Der Bau: Studien zur Architektur und Plastik des Ersten Goetheanum*. Edited by Hilde Raske with contributions by Albert von Baravalle, Friedrich Häusler, Heinrich Kern and Georg Unger. Stuttgart: Verlag Freies Geistesleben, 1966. ISBN-10: 3772505341, ISBN-13: 978-3772505348. Page 138.

² Ibid.

³ Rudolf Steiner, *Rosicrucianism Renewed: The Unity of Art, Science & Religion: The Theosophical Congress of Whitsun 1907* (CW 284). Edited by Joan DeRis Allen. Translated by Marsha Post. London: SteinerBooks, 2007. ISBN-10: 0880106115, ISBN-13: 978-0880106115. Plates section at end.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Figure 1 shows the original planetary seals and glyphs by Rudolf Steiner. Figure 2, the “Corrected Version,” is based upon the research of Brian Gray.

¹⁰ Kemper, *Der Bau*, p. 189.

¹¹ Rudolf Steiner, *Sieben Kapitelle aus dem grossen Kuppelraum vom ersten Goetheanum als Offenbarer von Stützkräften: Einführung und Zeichnungen ; Rudolf Steiners Text von 1907 in fünfzehn Sprachen ; Daten, Motive als Silhouetten und Umrisse auf losen Folien*. Edited by Rex Raab. Dornach: Verlag am Goetheanum, 1995. Print. ISBN 3723507069, 9783723507063.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Drawn by Brian Gray in pastel.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.



Brian Gray Drawing Composite Venus Seal on Blackboard

A Report from the Art Section in Great Britain

by Christian Thal-Jantzen

Summer Conference 2020

9th – 12th August at Tobias School of Art, East Grinstead

The Art Section in Great Britain (GB) is planning a conference in August 2020 to be held over four days for members of the School of Spiritual Science that are or intend to be active in the Art Section. We will be meeting at Tobias School of Art in Sussex with catering and accommodation at Peredur Centre for the Arts. We will follow on from our fruitful conference last August when we built each day on a freely rendered First Class Lesson, followed by artistic work both individually and in groups, and rounding off with group reflection and sharing our experience. If you are interested, please let us have your email address and we will keep you informed.

Section Coordinator

The Art Section in GB is still without a Coordinator to liaise with the Goetheanum and the College of Section Coordinators in GB. The Coordinator seeks to be in touch with all artists active in the Society and Section and to chair the Section Carrying Group. At present Liri Filippini has agreed to be the Section contact person and will be attending the College of Section Coordinators meetings with the Council of the Art Section in GB.

Exhibition Space and Archive

One of our current concerns is how to store and display a growing archive. We recently took possession of a number of pieces of sculpture made by John Salter including a magnificent series of seven metamorphoses. At the present time we have an archive space with Novalis Trust in Stroud, for which we are very grateful. But we need much more space both for storage and to exhibit work. There are currently discussions with Aonghus Gordon of Ruskin Mill Trust. Any other offers of help would be appreciated.

Art Association

The Art Association is a Group of the Art Section in GB; it is the membership body that you can join if you wish to support, follow, and be active in the Art Section. The Art Section as part of the School of Spiritual Science is not a membership body and cannot take on financial and legal responsibilities. If you wish to join, you can go to www.artsection.org The annual contribution is £35.00.

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NOTICE FROM THE EDITOR:

I apologize for the unusual lateness of this issue of the Newsletter. Over the last few months I have been involved virtually full-time in helping launch the Lightforms: art + spirit art center initiative in Hudson, New York (see following article) The next issue of the Newsletter (#53) should follow soon after this one to get us back on schedule. Part 2 of our article on Marie Krösche from issue #51 will appear in the next issue.

David Adams

The Launching of LIGHTFORMS: art + spirit

by David Adams

Backed by the promise of newly inherited funds from two donors, a group of American anthroposophical artist friends from several states began discussing by email at the beginning of 2017 and then in person at a first meeting in June in Philmont, New York, ideas for starting a multi-purpose visual arts center as a new kind of public outreach activity of the anthroposophical movement. First, a search took place for where in the United States such a center could best be located. We looked for a site that met three criteria: 1) Nearness to a major urban artworld center with whom the new initiative could interact to some extent, and perhaps have some influence; 2) A location where many visual artists and artistic initiatives were already present; and 3) A location where many anthroposophists, including anthroposophical visual artists, were living and could potentially help support the project in various ways.



The Lightforms building in Hudson, NY, showing textured and polished-steel reflective sign-letting

After considering several sites from coast to coast, only one seemed to meet all criteria: the small touristy historic-preservation town of Hudson, New York, about two hours drive upstate from New York City along the Hudson river and the last stop on the Amtrak train from the City. Regularly visited by many people from Manhattan and Brooklyn, its eight-block-long main street is lined with popular antique shops, art/craft galleries, and restaurants. At that time famous performance artist Marina Abramovic (who lives in the area) had recently purchased a large historic classical-style building in downtown Hudson with plans to turn it into a world performance-art center and training (a project which eventually apparently has had to be abandoned due to asbestos contamination of the building). There was also a history of local anthroposophical artists operating small art galleries and hosting international art conferences there. And the only urban Camphill Village for young people in America was located in Hudson with a crafts gallery and workshop (called “Solaris”) on the main street and three other large, more rural

Camphill Villages in the surrounding area.

Such a unique anthroposophical visual arts center organization reflected ideas that had been periodically proposed by Michael Howard since the early 1980s and discussed among myself and other artists as well as a picture from a vivid dream I had shared with my fellow members of the Visual Arts Section Council in

North American a few years previously (but which went nowhere at the time). One motivating idea was to provide a needed collection and archive space for preserving the artworks and papers of anthroposophical artists who have died. Several persons from several states present at that first meeting in June 2017 or at a second meeting in August did not continue with the project, but contributed helpful ideas and expertise (e.g., Katie Schwerin, Michael Howard, Kristin Powers, Patrick Doyle, Nathaniel Williams, Brendan Paholak).

During and after that, an intensive search began for a suitable and affordable building in downtown Hudson for the project (whether to lease or purchase). Over the next two years at least a dozen sites were actively considered and explored with realtors and landlords in the competitive real estate climate of downtown Hudson – with each likely possibility falling through for one reason or another, often due to being too highly priced (commercial buildings in

downtown Hudson are typically priced at million dollars or more), being acquired before us by other parties, or requiring too much renovation work.

During this approximately two-year period several additional meetings took

place in the area and much email discussion continued as well, as the group tried to work through their varying conceptions of the art center, as interested members somewhat came and went, as future employees were determined, and as tentative budgets were formed, as well as the ongoing visiting and evaluation of various real estate possibilities (a much longer and more frustrat-





Above: Lightforms Building as Purchased. Below: When Renovated



ing process than any of us ever imagined). A Mission Statement was written and approved (see sidebar) and the name “LIGHT-FORMS: art + spirit” was adopted for the project (also known as Lightforms Art Center). The tax-exempt organization, the Center for Architectural and Design Research (a small non-profit that I started in 1983 in Spring Valley for different but somewhat related purposes) offered to serve as a tax-exempt “shelter” for the new venture until it could obtain its own federal and state tax-exempt status.

Finally, by the end of 2018 the choice of a building had been narrowed down to two possibilities (both originating from the 19th century), and the one that survived further scrutiny turned out to be the very first building ever visited by the group back in



Renovation of original front gallery just beginning

Mission Statement for Lightforms: Art + Spirit:

Lightforms: Art + Spirit” is a center for cultural renewal that brings creative artists and their artwork into the public domain in innovative ways that stimulate dialogue around the inner and outer challenges of our time and attempts to serve the spiritual needs of human beings in their daily lives.

Drawing upon the spiritual-scientific worldview of Rudolf Steiner (called anthroposophy), the artists of Lightforms strive to create works of art, as well as new cultural and social forms, that allow the spiritual in art to serve the ongoing progressive evolution of the world, human society, and each individual.

Lightforms intends to realize its mission through public presentations, exhibitions, installations, workshops, lectures, conferences, and performances; an artist-in-residence program; a research center for the further development and understanding of the spiritual foundations of the visual arts; a possible artists grants program; a permanent collection/archive; publications; and a small gift shop.

early 2017. Owned by a graduate of the nearby Hawthorne Valley Waldorf School, the approximately 9,000 square-foot two-story historical commercial building at 743-745 Columbia Steet was purchased in January-February 2019 (see photos), and then the focus shifted to completing extensive renovation design and work on the building, which had once served as a car dealership (and part of which was already rented to an upholstery shop).



Unremodeled rear gallery (workshop) when bulding was purchased

In August 2018 the planning group hosted a public “pre-event” in a large meeting room at the Camphill store Solaris in Hudson, featuring a multi-media presentation of his “land-art” and sculptural work by artist Axel Ewald from Israel (with an accompanying publication on Axel’s work reprinted from this Newsletter). About 60 people attended. Another successful “pre-event” took place during 2018: an explorative, collaborative artist-in-residence program with nearby Free Columbia, which supported work by artists Jason Healy from Boston, Martina Angela Muller from Ghent, NY, and painter/teacher Zoltan Döbrönte and his wife Maria from Hungary (see the report on these “ART-capital Residencies” in the Autumn-Winter issue of this Newsletter (#50).

Later in 2018 an initial “Coordinating Committee” (later re-named the “Core Group”) for Lightforms was formed consisting of Martina Muller, Laura Summer, David Adams, and Helena Zay. An additional “planning committee” expanded in 2019 to become a larger local “Support Group” to offer volunteer support to the project., consisting of the Core Group members along with Tim Paholak, Patrick Stolfo, Jason Healy, Martin Summer, and Richard Neal – with a membership that has continued to expand and evolve, most recently adding Peter Stewart and Kai Hillel. A fundraising campaign raised well over fifteen thousand dollars that helped us to manage the practical preparations.

A following series of meetings by both Lightforms groups in April 2019 (one including the contractor and architect), tried to finalize the



A still unrenovated second floor space

remaining renovation tasks, confirmed the difficult decision to scale back the renovation work plans (and some of Lightforms’ intended functions) to just the approximately 3,000 square feet of the first floor of the building (mostly due to second-floor structural and building-code problems diagnosed by a structural engineer that there was not enough funding to fully repair), accepted proposed budgets for 2019 and 2020, agreed on a website address, and brainstormed a series of future exhibitions and events at the art center. A Lightforms “logo” was designed by Martina Muller, with assistance from Ella Lapointe. Original plans to open Lightforms in June and then September of that year had to continually be postponed as the building renovation work took longer and longer (and cost more and more) to complete. We also found ourselves continually having to navigate numerous, often complex , time-consuming New York State and local laws

and regulations governing almost everything we wanted to do. To give one small example, permission had to be obtained from the City of Hudson Historical Preservation Commission to repaint in specific new colors and install signage that did not deviate from historical precedents on our building façade – only approved for us once we were lucky enough to be able to photodocument the building’s historical appearance in the 1940s/50s. Along the way we also managed to purchase some sculpture stands and other equipment from area art galleries that were closing.

Also, as a result of a suggestion by Laura Summer during that April 2019 meeting, we began to pursue the possibility of borrowing for exhibition some artworks from Dornach, Switzerland by Swedish painter and recent artworld sensation Hilma af Klint. After much negotiation (especially by Martina Muller, who speaks fluent German), we discovered this would be possible, but the artworks were mostly on exhibition at a museum in Iceland until January 2020. Feeling like we needed to gain the practical experience of administrating, mounting, and promoting exhibitions in our newly created spaces before attempting that high-profile project, we decided to open with a large show on the theme of “Metamorphosis and the Living Forces of Nature.” We also decided for financial reasons to indefinitely postpone our hoped-for plans for an artist-in-residence program.

Over the last half of 2019 this large opening exhibition was gradually assembled with more than thirty artists from the U.S. and Europe. The planning and practical preparation for this exhibition, as well as the guiding of the completion of the renovation work and equipping of the building, was largely undertaken over many long hours by our two devoted onsite artistic directors, Martina Muller and Helena Zay, who began a regular work schedule on May 1 in a temporary office room on the second floor, with volunteer assistance as possible from a few of the rest of us. But it proved difficult to adequately motivate and coordinate the numerous contractors involved in the project (roofers, plumbers, electricians, painters, floor installers, general contractors, sign-makers and hangers, security system techs, etc.) to complete their work as soon as we would have liked (as well as to arrange and install various all-wired utilities services to the building). The first floor was renovated to create two large gallery spaces, front and rear, with associated closets, bathrooms, etc.



Renovation work underway in the rear gallery: covering brick walls



Renovation work and exhibit hanging continue side by side the day of the Lightforms Opening

Finally, the much-postponed date of the grand opening was set for December 20, complicated negotiations with and shipments from artists were completed just in time, as was the hanging and labeling of the many art pieces as well as Christmas lights and other décor; Helena created an initial website; needed equipment and furniture was purchased; and the contractors finished the majority of their work and cleaning up just a few hours before the time of the evening opening. Despite promises from the suppliers,



A Refreshment Table Is Ready below Artwork by Marion Vinot and Peter Wolf and with Help from Organic Tables by Martin Summer

the 60 stacking chairs we had orderd did not arrive in time, so other, fewer chairs were borrowed from the Hawthorne Valley Waldorf School. We had tried to widely publicize the opening reception (by print and online media, radio, and posters), but we had no idea what kind of response to expect. It was very heartening when about 300 visitors showed up for the opening, which also featured refreshments and three musicians (Eric Muller on koto and handpan, Stuart Quimby on flute, and Julian Muller on cello) (see photos).



A View through the Rear Gallery just before the Opening; Table by Martin Summer

Short opening talks were given by Martina Muller (on the history, purposes, ideals, and future activities of Lightforms, including about the work of renovating the building and thanking the many persons involved) and Michael Howard (see the text of Michael’s talk at end), many people remarked on the spaciousness and



A view of the front gallery (and front display window) ready for the Opening

beauty of our first-floor, high-ceilinged gallery spaces, and a successful launch of Lightforms was under way. Just as Martina



Martina Muller speaking to the crowd



Michael Howard speaking to the crowd; Photos by Leif Garbisch behind

finished her welcome talk, a visitor from the Hudson community, Jonathan, who operates an art gallery in town, spoke from the audience and said, “I want to congratulate you on doing such a superb job. I have been associated with galleries in Hudson for twenty years and, walking in here and seeing what you did with this extraordinary structure – the professionalism, the beauty of how you set the show off, is absolutely superb. On behalf of everyone here, I want to say, ‘Thank you!’ (sustained general



Musicians and visitors in rear gallery

applause) As Michael Howard wrote me a couple of days later, "Overnight Lightforms went from a long and difficult pregnancy to a healthy and lively birth. So you have every reason to feel proud parents. Of course, the birth is just the beginning of the



Corner of rear gallery, showing photographs and related paintings by Richard Neal, paintings by Gerard Wagner and Hans Schumm, and scale model of First Goetheanum exterior by Albert Baravalle

journey of parenthood, But for now, you have reason to revel in the magic and mystery of your newborn child."



View of front gallery, showing sculptures by Antje Roitzche, William Bloomfield, and, at rear, sculptures and paintings by Martina Muller



Viewing the "Revelations" Series by Laura Summer

Over the next two months several of the artworks in the show were sold (we leave it up to artists to decide if they want their works to be for sale or not, since our primary purpose is to encourage the public to engage in a contemplative, deepened



Visitors gather in the front gallery by the reception counter

experience of them rather than to support the commodification of art), subcontractors finished several remaining set-up and renovation tasks, and we were able to postpone the start of the Hilma af Klint show to the beginning of March. Each artist on display (mainly paintings, sculptures, photography, and furniture) included a wall-mounted text about the creative process and intentions behind their work to help visitors appreciate and understand



Sculpture by Michael Thomas; sculptures and drawings by Patrick Stolfo

community theater project by local group Diata Diata.”



*The Opening crowd listening to Martina Muller's talk what they were viewing, and we displayed the book *Metamorphosis* edited by Gertraud Goodwin (who also had artwork in the show) at our glass reception counter for those who wanted to dig deeper. January 24 we scheduled a well-attended evening*



M.C. Richards Emerging Form early 1970s 7-piece glazed fired ceramic

event with three of the artists (Patrick Stolfo, Martina Muller, and Laura Summer) showing slides and videos and discussing their



Sculptures by Peter Barrett and William Bloomfield; Drawings by Michael Howard

work in the exhibition and their creative processes and inspirations. On February 22, Lightforms hosted one of the “art dispersal” events by Laura Summer and Free Columbia, “an experiment in our ongoing attempts to de-commodify art,” which was also a partial benefit for both Lightforms and Free Columbia as well as for “Firedance,” an annual, free



Musicians Eric Muller and Stuart Quimby. Drawings by Dorothea Kuth, 7 Planets



Sculpture by William Bloomfield; paintings by Martina Muller

Equally complex preparations soon began to follow as we started getting ready for the Hilma af Klint show (also including several artists showing related work) as well as supporting events, set to open March 6, 2020. This successful second exhibition and opening will be covered in an article in the next issue of this Newsletter. Lightforms is gradually beginning to attract the attention of some art critics and curators from the surrounding area and even New York City, as well as art and art history teachers at area colleges. Like all of the events at Lightforms, the above exhibitions and related events were presented to the general public free of charge, and we have depended primarily on free donations for the operation and continued survival of this project. For more artist information and photographs related to the above, see the Lightforms website: www.lightformsartcenter.com.



Gathering by the popular refreshment table

Talk by Michael Howard at the Grand Opening of Lightforms

It is my pleasure to welcome you this evening to celebrate the founding of Lightforms Art Center. I have been asked to say a few words about the theme of metamorphosis. I will approach this by saying a few words about how the name “Lightforms” relates to its purpose. This is not a lecture but simply a few thoughts that we hope will enhance your experience of the artwork and provide a fuller appreciation for the intentions behind Lightforms.

When David Adams and the carrying group settled on the name Lightforms, they had no idea it would open on December 20, 2019 – they had, in fact, hoped to open at least 6 months earlier. Even if it was not originally planned, it seems significant that Lightforms is opening on the eve of the Winter Solstice, a couple of days before the beginning of Hanukkah, and five days before Christmas.

We have gathered this evening to celebrate the birth of Lightforms as we enter the longest night of the year, the period of greatest darkness. The Winter Solstice, Hanukkah, and Christmas are each festivals of Light. But we must not overlook the presence of the darkness. With these festivals we celebrate the rebirth and renewal of the light in overcoming the darkness.

Although we have reason to welcome the shift from growing darkness to growing daylight, we know all too well that the long dark and cold nights of January and February still lie before us. The Winter Solstice, Hanukkah, and Christmas celebrate the outer light overcoming outer darkness. But they also remind us that light and dark are within us. At this time of year our experience of inner light and darkness is as real as night and day. The struggle between light and dark within us is often existential. We have reason to be confident about the outer light overcoming the outer darkness, but we have no such guarantee when it comes to the light within us overcoming the darkness in our self and the world.

It is natural for us to welcome having light and warmth bestowed upon us by others. However, the festivals at this time of year become most meaningful when they inspire us to awaken light and warmth from within ourselves. Instead of focusing on receiving light and warmth, we can be moved to strengthen light and warmth in ourselves so that they ray out from us into the dark and cold of the world.

I mention the outer light and darkness of the season and its relationship to overcoming inner darkness with inner light because it sheds light on the name and purpose of Lightforms as a center for the arts. The “Light” in Lightforms reminds us that works of art are sources of spiritual light and warmth. And one purpose of Lightforms is to place works of art into the world in a way that allows their spiritual light to spark the creative spirit of others and illuminate the inner darkness we encounter especially in human society.

And what are we to make of the word “Form” in Lightforms? If light and darkness are opposite, we can ask: What is the opposite of Form? All living organisms need form. Likewise, human life needs form--not formless chaos, but also, not fixed forms that constrict us. Human life needs *living* forms that are dynamic and mobile, that can adapt to the evolving needs of individuals and human community.

As soon as we mention living form, we enter the realm of metamorphosis. The meaning of metamorphosis can be elusive, but most commonly, it is used to describe the changes in form that occur in plants, animals, and human beings as they pass through the stages of their development. Plants, for example, grow through small incremental changes in form, such as from leaf to leaf, but they can also make more dramatic changes, such as from leaf to flower. In the realm of insects, we find the classical example of metamorphosis when a caterpillar becomes a butterfly.

You will find some of the paintings and sculptures in this exhibition exemplify this kind of metamorphosis. But there is a further meaning of metamorphosis that touches on another purpose of Lightforms.

As we have just seen, metamorphosis refers to organic change in contrast to inorganic change. But we need the word “metamorphosis” also when we wish to distinguish between outer physical change and inner transformation, particularly within the human being. For example, when we speak about someone having a change of heart we are referencing an inner transformation in the way someone thinks and feels. Especially when such an inner transformation is self-initiated, we can speak about self-metamorphosis. We make outer changes all the time, but true and lasting change in ourselves and in the world depends on inner transformation, on self-metamorphosis.

With this meaning of metamorphosis in mind, there is no more appropriate way for Lightforms to launch its work as an artistic and cultural center than to create an exhibition focused on metamorphosis.

When as artists, but also as viewers of art, we inwardly engage with the qualities of color and form, they cease to be only physical objects that we like or dislike; they become fields of forces and dynamic qualities that we can enter into. Works of art

Talk by Michael Howard at the Grand Opening of Lightforms – Continued

become worlds where light is darkened and darkness is lightened, where cold is warmed and warmth is cooled. In sculptures we encounter living forces where weight is lightened up and lightness is weighed down.

When we engage with works of art in this way, we are surely transformed by them. For both artists and viewers, inwardly engaging with art becomes a path of self-metamorphosis. And self-metamorphosis is the sure foundation for social and world-metamorphosis.

With these thoughts in mind this evening, we dedicate Lightform Art Center as a place:

- i) Where the spiritual *light* of each work of art can be placed into the world to illuminate and counter the darkness of our time;
- ii) And where the living *forms* of art support the self-metamorphosis of individuals that, in turn, serve the social and world-metamorphosis that is so direly needed today.

Beginning this evening, we dedicate Lightforms as a space where individuals can find joyful meaning in works of art, and where lively and heartfelt conversations around our deepest human concerns and questions can arise.

Crystal Heart and Tourmaline: On a Series of Paintings by Leszek Forczek by Casse Waldman Forczek

Tourmaline is one in a group of nine paintings the late Leszek Forczek did for an exhibition at the Lahina Galleries in San Francisco, California. The general theme of this painting was about the relationship of love (spiritual consideration) with the earthly, represented by gems and crystals. In this painting is seen the Tourmaline -- a symbol of balance -- and the heart, a symbol of love.

Gems have always been the most rare and precious aspect of the world, however, without love -- an invisible and intangible component -- the material dimension lacks meaning and merit. Leszek was trying to show

through these paintings how the evolution of love requires the physical world to evolve. His belief was that love and that little

word "I" are inseparable. That little word "I" is all that there is! Simplistically speaking, this *Crystal Heart* series indicates that love is not just an ideal, an option, a game, or a psychological puzzle, but is the essence of life that will eventually penetrate to the deepest depths of the earth, making the world into a luminous star that is filled with the light and warmth of love.



Early Comments by Rudolf Steiner on Artistic Creation and Love

“True love is always productive. For this reason, in this present time, as harsh as it sounds, it is almost only artists who have any sense of love while they devote themselves completely to a work they are creating. Thus the gods created our Earth out of love . . . “

“Every enjoyment of art also strengthens the organs of clairvoyance. For example, when we look at a statue it is good to feel the forms and lines in thought. That strengthens the creative capacities.”

June 14, 1908, Munich, in *Esoteric Lessons 1904-1909*, trans. James H. Hindes (Great Barrington: Steiner Books, 2007); GA 266/1, pp. 335 and 337.

“Visual Arts Not Visualizing? The Reinvention of Religious Art.” Two Reports on the November Conference in Dornach

by Angela Lord and Liri Filippini

A Report on the November Conference of the Visual Arts Section by Angela Lord

The annual November Conference of the Visual Arts Section took place in Dornach from Nov 29 to Dec. 1, 2019 with the theme Visual Arts Not Visualizing? The Reinvention of Religious Art.” Between 60 and 65 people attended this significant meeting, which was guided by the Hungarian artist and founder of the Naput Painting School, Zoltán Döbrönte, with further contributions from László Gyuricza and Helga Hödosí.

The themes covered included “The History of Visualisation in Art,” “The Source of Visualising from a Cosmological Aspect,” “Ahrimanic and Luciferic Tendencies in Contemporary Art,” “Visualisation Using Subhuman Forces,” “The Necessity of Reinventing Art Institutions,” and “The Importance of a Morally Supported Cosmic View in the Light of Social Development.”

Zoltán Döbrönte traced the development of Christian art, from the icons to Rudolf Steiner’s images. He expressed his concern



Zoltán Döbrönte lecturing with slides on development of Christian art

that artists wishing to convey contemporary Christian and spiritually inspired paintings should not be working with abstraction, but rather should strive to develop figurative images in order to convey a humanly based motif. He cited Rudolf Steiner’s own examples for artists that were not abstract, but indicated future possibilities for imaginative forms and figures that were recognizable as figures – both physical-human and spiritual-hierarchical-angelic. In this way it would be possible to cross the threshold safely with artistic forms and images relating intimately to the human being and to human experiences, with forms that are known and which are reflections connected to the Divine Archetypes. Only then, he said, are we able to penetrate and reflect Anthroposophia, which is the divine wisdom of the human being. He saw this as an essential step towards developing true imaginations and our image-building capacities.

Work on the tenth Class Lesson (in three sessions) guided by Helga Hödosí supported and deepened these themes.

Practical artistic workshops on the theme “The Path to Imagination” allowed participants to experience the contrasting polarities of light and darkness, conveyed through a free choice of colour, using chalk-pastels on large papers. Then the task was given to bring these two polarities into a motif – the light of a temple



Zoltan and Helga (seated) guiding a painting exercise in chalk-pastels

within the darkness of the earth. It was a challenge to bring such a motif, allowing it to arise out of processes, relationships, transitions, contrasts, polarities, and movements – and not out of concepts or pre-conceived thought forms and associations. We all experienced an inner threshold during the only two, but very intensive sessions, raising a number of questions:

- How do we as visual artists convey an esoteric theme without recourse to “illustrating”?
- How do we penetrate colours and contrasts, allowing them to speak, to convey, to create?
- How does light become a structure, i.e., the temple?

The changes which took place from one session to the next were readily observable. In our second image, deeper, freer, more



László Gyuricza and Mózes Foris Lecturing with Chalkboard

livingly creative processes were developed., which touched the soul in a profound way, where we could perceive and experience a deeper truth.



Helga Hódosi, Zoltán Döbrönte, László Gyuricza, and Mózes Foris

Throughout his talks, Zoltán movingly spoke of the need to heal, to restore, to harmonise and nourish an increasingly soul-spiritually impoverished world. He and his colleague, Professor László Gyuricza, implored visual artists to access and to deepen their inner imaginative capacities, to go further in their search for figurative images which convey heart-warming, heart-inspired, deeply humanitarian moods. They stressed that it is not given that Europe and the West will survive as places and sources of Christian worship, art, and culture. Ahrimanic influences are palpably powerful and increasingly so.

Artists have an enormously meaningful and significant task to renew our decadently materialistic culture.



Zoltan speaking with Mozes and chalkboard



Zoltan Döbrönte Uriel 2018 oil on canvas

The closing address was given as a beautiful and touching prayer, an invocation that art would, in its deepest healing capacity, renew and strengthen the soul of Europe. Zoltán voiced an earnest plea that beautiful, comforting, illuminating, hope-inspiring works of art could be placed in offices, prisons, schools, universities, banks, and public spaces throughout Europe (and, I add, the West) – art to change society, to raise us above the forces of materialism, art which will heal and safeguard

world evolution.



Zoltan Döbrönte Hermes 2019. oil on canvas

I had the impression that he could perceive and hear the agonizing cry at the abyss. As he spoke and prayed out loud, I noticed that my cheeks were wet with tears, and that I was not alone. We were all thus moved.

International Art Section Conference at the Goetheanum by Liri Filippini



Z. Döbröntej Angel of Resurrection - Saturn 2018 oil on canvas



Helga Hódosi Angel of Resurrection - Mars 2018 oil, canvas

At the conference we were privileged to see three exhibitions:

1. Works from Zoltán Döbröntej;
2. Works from twelve Georgian artists from Tbilisi, whom Marianne Schubert had visited and whose work was displayed for three months in the Goetheanum;
3. An extensive display of work in the Schreinerei titled "180 Works of Art by 80 Artists from the 3 Countries Bordering Basel." This included paintings, drawings, sculptures, and jewelry and was superbly curated by Marianne, who gave brief, succinct insights into each artist's biography and work.

As a conclusion of the conference, our final session saw the "handing over" of the Art Section leadership from Marianne Schubert to Christiane Haid, who also leads the Humanities and Literary Arts Section, and is an accomplished painter.

Marianne gave an overview of her time as Art Section leader, her many travels, many meetings with artists, and her organizing of many Dornach exhibitions. Her social capacities, openness, and warmth will be very much missed, and I am sure that we all extend our good wishes to her, and for her future work researching Rudolf Steiner's landscape designs in the Goetheanum surroundings.

We also extend a very warm welcome to Christiana Haid, as she takes on the leadership of the Art Section, and we look forward to working together with her.

How to create in a way that the heart and the angels guide and oversee the process? How to create in a way that the artist and its art are at the service of their own and humanity's evolution? Zoltan Dobrotei, founder and leader of Naput Art Academy (<http://naputasok.hu>) in Budapest, Hungary, and his colleagues Helga Hodosi and Lazlo Gyuricza were invited to the Goetheanum to offer lectures and painting workshops that share their own spiritual-artistic research into the subject. How is an image being formed? What happens in the creation process? This is not just a matter of technical abilities and skills, but it's about the inner process of the artist as he or she transform themselves to become receptors, clear instruments for the spiritual world to work through them and with them. We artists are being asked to surrender our own limitations and develop new ways to perceive and connect with the images that come to us from the spiritual world. These images can heal, bring truth, and support the creation of a new world – helping to evolve humanity's consciousness in order to take the next step forward into the future

Through inner work and development artists have the task to awaken their imagination, thus connecting the creative process to spiritual realities. In this way something eternal can shine through their artwork. Nonetheless the question is, how to create pictures that are healing and transformational? Where do we find healing forms? Between abstraction and realism, between Luciferic and Ahrimanic tendencies, are the forces of Christ. Bringing together in a sacred way something of the sense world and something of



Z. Döbröntej Jesus Child 2018 oil on canvas

the spiritual world, through the Christ impulse, true pictures become available, pictures that are deeply connected to both cosmic formative forces and the healing forces of the human heart. Here, in the human heart, we can find living, creative forces, as well as images that have the power to bring about a new reality and help us on our evolutionary journey.

The two practical sessions led by Zoltan and Helga were, in my own experience, deeply spiritual and transformational, concretely putting into practice what had been spoken in the lectures. Conference participants were invited to work with pastels on a large (A1) size paper and create a rich darkness, leaving two areas of light that would be filled with a light colour, like yellow. After this

first step, we all had to move on from our own piece and continue to paint on our neighbour's paper, taking what they had started and developing it further into a "Sun temple" within the earth. The same process was repeated in the second painting session.

My first painting turned out to be a rather frustrating experience. Perhaps this was in part due to some of the content and instructions being lost in the translation from Hungarian to German to English. But when looking back and contemplating the whole experience, what was happening with the first painting was a clearing process of the limiting mind-structures that hinder and prevent us from accessing true creativity and imagination: self-doubts, fears, judgements, insecurities, expectations, etc – all that we as human beings at large need to overcome when embarking in any kind of creative endeavour.

Paying off for doing the inner work, the second painting was literally heavenly. A graceful shift took place in my inner being, doors opened to the heart, and something much greater than fear took over the painting process. It also helped to have understood better what the actual artistic task required: letting the image of the Sun temple arise out of the movement of the colours and light, shining through and illuminating the underground world – an image that, as human beings, we are all asked to do. With courage we can consciously meet our own darkness. With love,



A Sun Temple Painting in Pastels

kindness and understanding the darkness can be illuminated and transformed, thus finding that place of truth and power out of which we become co-creators of a new earth. Our imagination and creative work, be it artistic or simply in the way we approach matters in everyday life, can powerfully contribute to the earth's evolution on her journey to become a star. As the new world does not abide by the same rules of the old one, we are required to have courage and faith, stepping into unknown territories and trusting the subtle voice of our heart more than we listen to the voice of fear, doubt, and limitation.

Artistic practice gives us a platform to develop faith in the unfolding, as it reveals itself to us moment by moment. But art and the artistic process very much mirror the process of life itself, and our engagement with it. In the end, creativity isn't just about painting, but making our own lives and our own inner development a work of art. Every human being is creative and, like in the painting exercise, every human being has the task and opportunity to let the light penetrate the darkness and illuminate it. As Zoltan expressed it "there is no place where evil can hide. The light shines and illuminates the underworld, artistically, morally and spiritually".



Zoltán Döbrönte's Protection of the Folk Spirit 2015 oil on canvas

I am very grateful to Zoltan, Helga, and Laszlo for their sincere endeavour to serve humanity's evolution through the development of the arts.



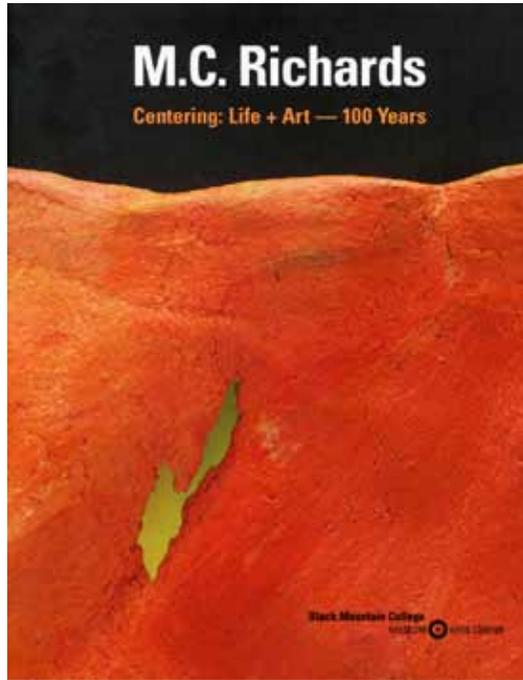
Z. Döbrönte's The Middle of the Earth 2005? oil on wood

Book Review: M.C. Richards. Centering: Life + Art

by David Adams

Julia Connor, ed., *M.C. Richards: Centering: Life + Art – 100 Years*. Asheville, NC: Black Mountain College Museum + Art Center, 1916. 122 pages.

This is a rather delayed review of a still-available catalog of a 2016 exhibition. For Christmas my wife Janet gave me this interesting, well illustrated (I count 106 striking color photographs) catalog of a “retrospective” 2016 exhibition at the Black Mountain College Museum and Arts Center of the work of the late M.C. (Mary Caroline) Richards, with some contributions by anthroposophical writers (including the editor Julia Connor). The exhibition and catalog included a lot of artworks borrowed from Camphill Village Kimberton Hills and my friend there Grace Ann Peysson as well as an essay titled “M.C. + Rudolf Steiner,” collaboratively written by Sherry Wildfeuer and Deidra Heitzman. The catalog also includes many interesting black-and-white historical photographs of M.C. and reveals in an almost casual way her numerous friendships with major avant-garde artistic figures.



of the University of California, the University of Chicago, and the City College of New York. Her many books include the classic *Centering* (1964), *The Crossing Point* (1973), *Toward Wholeness* (1980), *Imagine Inventing Yellow* (1991), and *Opening Our Moral Eye* (1996). In her later years she joined the Camphill Village community with disabled adults in Kimber-ton, Pennsylvania (“Kimerton Hills”).

Although I knew M.C. and have read almost all of her books, I was somewhat amazed to learn additional details in the catalog about how involved and quietly influential she was in the development of avant-garde mid-20th-century art forms, starting while at Black Mountain College mostly from 1945 to 1952. She was an intimately involved pioneer of the beginnings of performance art; translator, director, and actor in a variety of experimental/absurdist/surrealist theater productions (one production that also included Buckminster Fuller, Elaine and Willem de Kooning, Merce Cunningham, John Cage and Arthur Penn) with later influential connections with Julian Beck’s wild Living Theater in New York City and inspiring

Prolific potter, poet, painter, essayist, translator, and educator Mary Caroline (M.C.) Richards (1916 – 1999) was born in Weiser, Idaho and grew up in Portland, Oregon. She graduated from Reed College and received her Ph.D. from the University of California at Berkeley, later receiving an honorary doctorate from Kings College, Pennsylvania. In 1945 she joined the faculty at the legendary Black Mountain College in North Carolina, where she taught writing, translated plays, danced, studied pottery and founded *The Black Mountain Review*. She was also on the faculty

other experimental theater pioneers like the Open Theatre, La Mama, and Peter Brook); participated in John Cage’s landmark, radical “Theater Piece No. 1” (the “first happening” in 1952 along with Robert Rauschenberg, Charles Olson – the accomplished poet whom she brought to the College --and experimental music pioneer David Tudor); was the only woman Chairperson of the Faculty from 1949 to 1951; was a key participant in the stu-



M.C. Richards Heart Person Vessel 1976 fired ceramic sculpture



M.C. with, left to right, Merce Cunningham, John Cage, Jasper Johns, and Robert Rauschenberg (seated) in New York City 1958

dent-initiated pioneering multi-media performance art group Light Sound Movement Workshop (led by later anthroposophical painter Elizabeth Jenner-Jahn who studied with Gerard Wagner, and including Dorothea Rockburne), editor of *The Black Mountain Review* (experimental poetry); “potter” student of sculptor Peter Voulkos; and a bit later part of the



David Tudor at his electronic sound mixer board

key 1950s-60s avant-garde art scene in New York City and environs (including being a member of the Artists Club), where she not only lived in the Stony Point avant-garde rural artists community in Rockland County, New York with Cage, Tudor, Cunningham, Karen Karnes, and others, but also hung out in New York City with the likes of Jasper Johns and Rachel Rosenthal.

Reading this inspired me to do some further research on just how M.C. first became interested in anthroposophy. In her most autobiographical book, *Opening Our Moral Eye*, she describes a 1949 visit to England (while still at the experimental Black Mountain College) where she received a brochure about Michael Hall that caught her attention (p. 54). She did nothing to follow up on that then, but later, back at the College, she eventually linked up with virtuoso pianist David Tudor (1926-1996), whom she married and was with for ten years. Tudor, she says, was “an exceptional pianist” (p.31) whose “abilities were prodigious” (p. 35) and who became the longtime musical collaborator of the famous experimental composer John Cage. (I went to an interesting, partly “ambient music”/partly electronic music performance by the two of them in Florida in 1968-69.) Apparently Tudor was nearly the only pianist skilled enough then to play some of the early 1960s avant-garde experimental music compositions by pioneer composers such as Cage, Morton Feldman, Earle Brown, Christian Wolff, Karlheinz Stockhausen, La Monte Young, Gordon Mumma, etc. More and more, Tudor is today being researched and celebrated for his own experimental (usually electronic or ambient) music and compositions (beginning in the 1960s), and it also is being rediscovered how he was more or less of a “closet anthroposophist,” who went to summer conferences at nearby Threefold Farm in Spring Valley (as



M.C. Richards Grief and the Burning Bush, for John Cage 1992 acrylic on paper

did M.C. while both lived at the Stony Point farm community), joined the Anthroposophical Society in 1957, and performed more than once at the Goetheanum (where he normally played more traditional classical music). Was his more experimental and avant-garde music not known about by anthroposophists or were they just not interested in it? Tudor was the touring pianist/composer for the Merce Cunningham Dance Company for more than forty years and often incorporated visual and/or performance-art elements into his compositions and unique “sound installations.” (collaborating at times with such accomplished visual artists as Robert Rauschenberg, Jasper Johns, Bill Viola, and Marcel Duchamp), including inventing unorthodox musical instruments from whatever objects were available, incorporating audience participation, and also using recordings of animal and insect sounds from nature. For more information on Tudor and anthroposophy, see “David Tudor and The Occult Passage of Music” by musician You Nakai at https://www.academia.edu/35233758/David_Tudor_and_The_Occult_Passage_of_Music or “David Tudor and



M.C. Richards Fire Flower (Homage to Pele) n.d., stoneware and acrylic paint

the Sound of Anthroposophy” by Douglas Kahn, a presentation at a 2001 Getty Research Institute Symposium, “The Art of David Tudor” (abstract only): https://www.getty.edu/research/exhibitions_events/events/david_tudor_symposium/pdf/kahn.pdf

In *Opening Our Moral Eye* M.C. writes that “two sources were feeding (Steiner) material into my life.” (p. 54) First,

sometime after she left Black Mountain College in 1951 to live with Tudor in NY, he gave her “a book of collected lectures of Steiner in translation” (p. 54) and she also explored further on her own (she is somewhat unclear about the timelines for this) Waldorf education, especially via visits to Green Meadow Waldorf School and the Rudolf Steiner School in New York City (pp. 50-51). She also mentions reading Owen Barfield then (p. 72). The second source was visits to conferences and events at the Threefold Center in Spring Valley “a dozen miles” away, where she also learned about the Camphill Movement, with its “new social impulse” (p.55), especially by attending several lectures by Karl König (on the twelve senses and the Word, p. 55).

She also mentions a particularly trying time of “personal crisis” in her life in 1964-65 right after her most popular book *Centering* was published when she had major surgery (as well as surgery “of my emotions”) and was given the book *Meditation* by Friedrich Rittlemeyer (she doesn’t say by whom). At this time she also discovered the work of Olive Whicher at Emerson College and went there (apparently in 1965) to take a course from her (probably on plant growth and projective geometry), during which she also stayed in Whicher’s house (.40).”

(concluded on page 28)

Fundamental Thoughts of Art Deriving from a Mystery Culture

by Sophia Imme-Atwood.. Translated by Gertraud and Manning Goodwin

Everything which is created in art, serves a world plan, in so far as a loving human consciousness has been creative. If one wants to serve consciously directions in art which orientate themselves to the plan of the good spiritual beings, one has to admit to the eternal criteria of truth, beauty, and goodness. This means to study the laws with great care and to be prepared to practice and realise them.

Rudolf Steiner has inaugurated an artistic direction which carries a particular responsibility. He has placed his wood sculpture of the “Group” with the figures of Christ, Lucifer, and Ahriman on stage, even though today it is placed in a different room for safety reasons. That means that with this art we have taken on to bring into reality a specific mystery task.

What arises from the fact that Rudolf Steiner has placed this wooden group onto the mystery stage? It means that we are called on to develop capacities to differentiate.

We would like to be clear about the fact that the universe exists of these three fundamental beings of force, God, Lucifer and Ahriman, and the efficacy of their innumerable mixtures. Therefore there is nothing “neutral” or “objective” or “absolute” which exists outside of these forces.

For example, it is a great error to think that natural science is “objective” and beyond any moral responsibility. The same is true for art. One can not create anything in art which is not made out of these three fundamental forces in content and form. Art can never be beyond ethics and morality. To start with, I would like to characterise how the creation of art can be understood in our present day and age. As a rule, the majority of artists have the following presupposition: atheism, alienation of Christ, materialism, denial of a real spiritual world, and, above all, the denial of real artistic criteria and rules.

Creation comes unconsciously out of an often lower astral body, often out of a dry intellectual soul activity, and rarely out of a purified attitude of the sentient soul and *without conscious forces of differentiation*. Of course, there are also artists who are carried through religious and other esoteric associations.

The anthroposophical artist is expected to work out of the consciousness soul, which enables him or her to prepare and create of the Manas, Budhi, and Atman substance.

This is in no way meant to be said in an arrogant way, but I have only characterised that in anthroposophical art one has to deal with a completely different purpose and goal. It is a very difficult task indeed to carry through an art which has emanated out of a mystery impulse. This mystery impulse is neither antiquated nor modern, but in its essence beyond time. Out of this comes the result that it isn’t appropriate for this art to copy any kind of trend of the time.

At this point we can recognise the massive onslaught of Lucifer on human thinking, which really wants to shroud human forces of differentiating in a nebulous haze. Lucifer wants the human being to think that there is an “objective” science and “absolute freedom” in art, which disengages the human being from acknowledging moral-ethical laws in the world. This leads in science to crimes against all of God’s creation and in art to arbitrariness, anarchy, and chaos.

In contemplating the “Group” sculpture, one will find that the three fundamental powers radiate active forces which can be differentiated clearly in art. The “yardstick” or “eternal norms” and the forces to differentiate have been eternally sent out from the good mystery centres and have influenced the development of art. With a few examples, I want to characterise these fundamental forces. These fundamental forces exist in numerous mixtures. Therefore one should not look at the following list in rigid way, but look at it as an exercise to school one’s faculties to differentiate.

LUCIFER

Irregularity

Unharmonious proportion

Distorted

Unbalanced

Restlessness, hectic

Hollowed out

CHRIST

Sameness

Harmonious commensurate proportion

Symmetry: circle orientated right/ left symmetry

Balanced

Peacefulness

Harmony between straight and round

AHRIMAN

Patchy, splitting up pressed, evil measure

Fractured proportion

Chaotic composition

Pressing gravity

Inertia

Sharp edges and points

LUCIFER

Adorned, overladen, convoluted

Parts of the figures

Colours

Obtusive, garish colours

Indistinctness, diffuse

Abrupt, rough transitions

Kaleidoscopic combinations,
associations

Dissonance

High tension

Exaggeration

Provoking, rattling, whizzing sound

Ebbing echoes, empty repetition

Inflated word

Pathetic word

Coercion

Violence

Lust of sensationalism

School of sensuous love

Fractured and wrongly
put together materialMaterial alienated from its
purpose i.e. nutrients.

Unformed content

Distortion, caricature
of content and form

Rousing of drives and passions

High pitched, lacerating
frequencies

Dependent on Lucifer

CHRIST

Modest size

Complete figure

Light

Mild, light colours

Clarity, purity

Organic transitions,
metamorphosis

Living, etheric flow

Harmony

Solution, redemption

Resting in itself

Mild, calming, pleasing sound

Uniqueness

Selfless, imaginative word

Healing word

Freedom

Non-violence

Supporting ethical goals

School of empathy and love

Organically fitting-
together materialMaterial fitting to the
circumstances

Balance between form and content

Enabling of content
and form

Devotional, elevating

Healing, light-filled
radiation and frequency

Man as serving Christ

AHRIMAN

Shrinking, bluntness

Fractured, torn figures

Darkness

Dark, blunt, hard colours

Rigid over-forming

Hard next to each other

Stagnating movements
beginning abrupt and breaks off

Rude, hard, reckless against each other

Paralysing

Drying isolation

Hard, cold beat

Stereotype, hard hammering

Dried up, mutilated word

Cynical, cold word

Imprisonment

Extermination

Teaching criminal practices

School of hatred

Punctilious metallic chaos

Using health-damaging material,
dead animals, mutilation

Content suffocated by form

Purposeful negativity and
malice of content and form

Demoralising, soul-destroying

Destroying radiation
and frequency

Victim of Ahriman

Creative Art History

by Jennifer Thomson

The real task of creative art history is to lead each of us into an experience of how the spirit of the times intersects with the artist's soul. How did they view the world and the role of art in the world? What influenced their art? How did their work fit into the evolution of consciousness and of art, throughout the ages? Diving into their shoes is a challenge, but an interesting one. Viewing their art brings clarity about who that person was, just as learning about the person sheds greater light on their art. Every August for 13 years, I've given an Art Retreat in Crestone, Colorado. During these retreats we offer an art presentation evening that centers on a chosen artist's life and work. Some of these artists have been: Marc Chagall, Wassily Kandinsky, Franz Marc, Georgia O'Keeffe, Emily Carr, Paul Cezanne, Matthias Grunewald, Cy Twombly, Odilon Redon, Winifred Nicholson, and Beppe Assenza.

It began with me giving the presentation alone, somewhat like a classroom situation. I personally found that too boring. I wanted to somehow bring the artist alive for the audience. I asked my friend and colleague Ammi to help me by making the art presentations more dynamic. For Georgia O'Keeffe, Ammi created a skit between O'Keeffe and Alfred Stieglitz, which he and I acted (see photo). I'm not an actor, so it was a new experience to play Georgia, to say the least. Ammi has helped me with creating these art presentations for the last few years. As time passed, others joined in, Bruce {flutist}



Ammi and Jennifer Thomson in a Scene from the Georgia O'Keeffe Skit

and Richard {actor}, even some of the retreat students. During Franz Marc and the Expressionists, Bruce, the flutist, became Adolf Hitler for a short time, creating quite a stillness of suspense in the room. He also plays some of his own music during the presentations. Another memory is Richard's performance of an artist's studio. He created such a mood that I could see the studio.

Crestone is a small town. So bringing something artistic is culturally important. In this year's performance, Bruce, retreat cook, played his harp in the beginning as the audience walked in. There are lots of artists living here, and many come to the art presentations. Noah, environmental artist, joined our performing group last year. This year a speech and drama artist, Torodd, from Norway, joined us. It was interesting when Noah put together a humorous skit between Charles Burchfield and Edward Hopper.

He and Torodd played it together as the audience watched the living, deep interchange between these two very different artists come alive!

We explore combining text, music, verse, and poetry in an artistic flow. I have felt really confirmed in my intuition from many years ago that it is so important that we not only talk about art in an intellectualized classroom style, but that everything about how an art presentation is done should also be artistic in itself! We are lucky to have the two Bruces to play flute and harp. This creates a wonderful transition in sound and a release from too much talk. Of course, there are slides of the art, too. Practicing is always an ongoing quest, especially due to life demands, but we give it our best and hope for the best. Sometimes we are pleasantly surprised!

There are two of us who work on the researching of the chosen artist. As the program develops, we all help to bring the final event together. I think it has strengthened our production, with the different voices reading parts or acting it out. Many participants haven't heard of these artists or seen their works before.

I'm glad we can bring some awareness of the past and perhaps inspirations for future work. I look forward to future events as we continue to evolve our work together, and find new ways to participate in the inner soul movements of different artists and how this transforms into the movements of color and form in their art.



27 *Torodd Lien acting on stage in the Charles Burchfield-Edward Hopper skit*



Bruce Panetti playing harp



Richard Collar acting a scene from Edward Hopper's student days



Noalh Baen and Torodd Lien acting in the Burchfield-Hopper skit



Bruce Becker playing recorder for a skit

Conclusion of M.C. Richards Book Review:

We are largely still waiting for the anthroposophical movement to rediscover and "own" the avant garde artistic history of both Richards and Tudor. Reading this catalog would be a good first step.