

September 24-26, 2021

International Bodensee Arts Festival *Style and Spirit*

Lectures and workshops had to be cancelled due to Corona restrictions - the already prepared exhibitions will probably still be shown at the different venues. Please inquire about dates and opening hours via the specific websites or by phone.

A Lake Constance
Autumn Salon

Art rests on a kind of religious sense, on a deep, unwavering solemnity; which is why it so readily unites itself with religion.

Goethe

What does Spirit really mean?

Who has not already heard or read something about “the Spiritual in Art”? What is the relationship between art and religion? How and where does spirituality live in the arts today? Is there a hidden continuity of spiritual-artistic creation from the beginning of the 20th century to today? From Wassily Kandinsky and Franz Marc, Hilma af Klint and Jakoba van Heemskerck - to us - to those of us who belong to Meditative Modernism?

FIRST GERMAN AUTUMN SALON

was the name Herwarth Walden gave in 1913 to that exhibition, which later became famous, through which he wanted to “expand the field of vision of his contemporaries”. In addition to sculpture, graphics and paintings, the exhibition also showed book covers, bowls, a lampshade and an „Astral pillow“ as well as an architectural drawing of a portal - it therefore already had a „tendency towards a total work of art“ (Szeemann). With the double exhibition of our art festival, we would like to historically connect to the spiritual impulses of a Meditative Modernism and at the same time open up a field of vision for contemporary spiritual creative work.



The historical exhibition is showing a Herwarth Walden portrait of the painter, Walter Besteher, to the public for the first time; as well as works by Jakoba van Heemskerck and Stanislaus Stückgold - both exhibitors at the First Autumn Salon of 1913.

Together with the historical exhibition will be the first public presentation of the Schloß Hohenfels Art Collection - together they show numerous examples of anthroposophical Meditative Modernism of the 20th Century, which had the total work of art character (Gesamtkunstwerk).

What does Style really mean?

Is this question in regard to Contemporary Art still relevant? The simple „stylistic“ polarity of representational - non-representational determines the focus of the double exhibition: Representational or figurative art and functional art and design objects will primarily be shown.



The contemporary exhibition brings together architectural drawings, design, sculpture, graphics, paintings and jewelry by the participating artists, who have a spiritual concern and are interested in an international forum among related-minded artists.

The Berlin Autumn Salon was, last but not least, a curated sales exhibition. The Lake Constance Autumn Salon will offer works of art for sale and within the framework of an **Art Dispersal Event**, original artworks will be given away. Motto: „The most wonderful works of art should hang in the poorest elementary schools“ (Rudolf Steiner)

The peculiar grace of a Shaker chair is due to the fact that it was made by someone capable of believing that an angel might come and sit on it.

Thomas Merton in the introduction to Edward D. Andrews: *Religion in Wood - A Book of Shaker Furniture.*





Art beyond or in the midst of good and bad?

What we behold, we will become.

The Festival is aimed at artists, art lovers, art therapists, art collectors, gallerists, aesthetes and philosophers of art, for whom every form of art can be a bridge to the heavenly, to the beauty of a divine-spiritual world.

Art in the context of Truth, Beauty and Goodness encompasses the beauty of things and the beauty of the soul. While Plato could still exclaim: „Grant me, God, that my soul be beautiful“, we ask today, how each of us individually understands beauty and seeks to realize the same - how the human heart speaks to the heart of the world.

Forming, we form ourselves and what has been formed transforms the beholder: What we behold, we will become.

The question of beauty confronts us with ugliness, the question of truth with fake news and the question of good with evil. Which roles do art and artists play in the current debates? The exhibitions and accompanying lectures will be concerned with these themes.

Of all the philosophical treatises concerning God's existence, the one that sounds most convincing is the one not even mentioned in the textbooks:

“There exists the icon of the Trinity by Rublev, therefore God exists.”

Pavel Florenskij

Where do Works of Art live?

Also a work of art, through the loving contemplation of the observer, should experience the meaning of it's being visible. Pictures, placed against the studio wall, poems in the desk drawer lead a Caspar-Hauser-existence. Their relationship being solely to the creator, locks them into the realm of unreality. Even when seen with a fleeting glance at an exhibition, they do not gain enough life. They want to be loved; which is why works of art have a more immediate effect in the homes of their owners, than in exhibitions and galleries. One who has never observed how the begrudging gaze of a viewer lets colours darken, whereas the loving open-minded gaze illuminates them, may doubt what has here been said.

Ernst Wagner, Painter and Sculptor



Fionn Barnes, Annunciation on a Barn Wall

At Home or not at Home?

In 1986 the book *Home* (W. Rybczynski) was published; followed in 1996 by *Not at Home - The Suppression of Domesticity in Modern Art and Architecture* (C. Reed). Both books critically illuminated the relationship of modern art and modern architecture to domesticity and comfort in the home - and both had an effect on cool-orthogonal modernist architecture like two barely perceptible, small hammer-blows, causing widening hairline cracks in its glass cubes. In 2006 - again after ten years, there resounded a gong at the Portal of Art with *At Home - The Domestic Interior in Art* (F. Borzello), illustrating domesticity in paintings as a genre in its own right. „Living at home“ and „feeling oneself at home“ correspond - just as living artistically and the Art of Living.



Oldřich Hozman, Residential Home

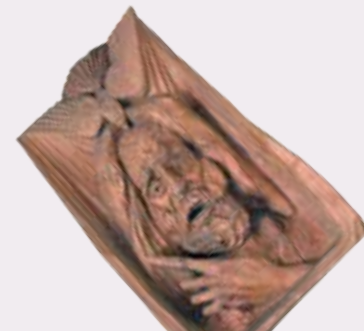


Is culture without religion something other than an industry? And how much opium do the people actually need to withstand the total economization of life? It is the spirit of a deep religious longing, that gives rise to everything we admire about the art of Romanticism, not least in the paintings of C.D.Friedrich or the music of Schubert. „Only he can be an artist who has his own religion, a unique view of the infinite“, formulates Friedrich Schlegel and writes in turn, in the *Ideen* (Fragments) a few lines further: „The spirit of the moral human being must flow round his religion, like his own element, and this luminous chaos of divine thoughts and feelings, we call enthusiasm.“

Christian Schärf, Literary Scholar

„Silent Spring“ (Rachel Carson) in the Visual Arts?

Where are birds still singing in contemporary visual arts? What spiritual message do the so-called „soul birds“ proclaim that fly into the sky from a house in drawings and paintings of dying children?



The motif or symbol „bird“ exemplifies a problem of abstract art without „content“, which is limited to colour and material surfaces, to „point, line and surface“ - non-natural, non-objective, without pictorial or conceptual narratives. One of the questions posed by the art festival's discussion groups could be: What can an abstract work of art do and can it not do?



Irma von Duczynska,
ES SASS EIN SCHNEEWEISS VÖGELEIN
(THERE SAT A LITTLE SNOW-WHITE BIRD)



Archibald Bajorat,
Väinämöinen

It is my custom, when beginning a period of painting, to meditate about its meaning to others, and also to call to mind all those friends who have passed on, and who had confidence that I should one day make a „contribution“, but did not live to see the fulfillment. Then I say a few words of prayer to the forces high above us, who are still close enough to observe us in our endeavors. I know I have to rely on the best within me to become a suitable instrument, so that the spirit may speak through this work to man. It is indeed a solemn moment, and when I reach for my brush, and place the palette on my arm it is to me a ritual, like one that is performed by a priest in the temple.

Helmut Siber, Diary entry (original text)



Helmut Siber, „Painter of Weather“

„One cannot help but feel that wonderful something that the landscape in nature suggests, somewhat like the soul of a human being.“

Julian Alden Weir, landscape painter



Alexander Winter, Erde im Winter (Earth in Winter)

Landscapes and their atmospheres



Liane Collot d'Herbois,
Coast of Cornwall, Evening Mood

Cosmic Jewellery?

Erika Goss, Bracelet



Karl Mohr, Planetary Seal Sun



The foundations of the wall of the city are adorned with every kind of jewel; the first was jasper, the second sapphire, the third agate, the fourth emerald, the fifth onyx, the sixth carnelian, the seventh chrysolite, the eighth beryl, the ninth topaz, the tenth chrysoprase, the eleventh jacinth, the twelfth amethyst.

Revelation
John 21: 19-21



ერმილე მაღრაძემ
Ermile Magraze, Cloisonné-Cross

Glass Art: Transcendence!

The artistic instinct, the urge to create something beautiful, is inherent in every human being. It is almost the only real happiness that exists, when one may be a bit of an artist somewhere. Our times give us little opportunity to do so. They make life grey, suffocating even the smallest sparks of artistry in people. It lies within the realm of religion to nourish the sense for the artistic in life again. It would truly be in harmony with the great intentions of world-development which exists today, a radical longing for artistic creativity, which many young people, as a sign of the times, have dwelling in their souls. It must be deemed as a kind of code of the new Christianity: The Christian lifestyle is artistic, and morality in itself, is self-evident.

Alfred Heidenreich, Priest



Lennart Lundström, untitled



Exhibits / Excursions

- Historical and contemporary exhibits – Schloss Hohenfels
- Visual Arts and Anthroposophical Corporate Culture – Tour of the Sonett Firm in Deggenhausen
- Coloured Glass Therapy Cornish, glass developed and designed by Marianne Altmaier and Lucien Turci, glass objects by Lennart Lundström, paintings by Alexander Winter – Frickingen
- Historical exhibits, Andreashof – Überlingen-Deisendorf
- Paintings by Liane Collot d’Herbois, Arlene Möller and Alexander Winter, Galerie Liane Collot d’Herbois – Überlingen
- The Christian Community, Emmaus Church, historical exhibits – Überlingen-Rengoldshausen

Art Dispersal Event Art Giveaway

Rudolf Steiner, 1908: „The most beautiful works of art should hang in the poorest elementary schools“ – we think: even in the poorest room, which is why works of art by artists who are represented in both the historical and the contemporary exhibition are given away at the Art Dispersal event. Following the Free Columbia Initiative method with Laura Summer.

Open Stage Projects / Initiatives

- Stepanka Strähl, Franziska von Schroeder
Sculpture College Müllheim, CH
- Dr. Michael Birnthalder
Art and design projects for the Weltenwandler (World Transformer) Initiative, DE
- Lillian Torjusson, NO
Joint painting contemplation
- Team Baukunst CH
Sculptural Furniture Design

Lectures

- Prof. Dr. Heide Nixdorff DE
Rudolf Steiner as an Innovator of a Fashion of the Future? The radicality of his ideas and designs in regard to color, form, line and material in „Art and Clothing“
- Hartwig Schiller DE
„The Canvas - I want to pierce it“
Max Wolfhügel, Arts and Crafts.
Painter and Teacher of the first Waldorf School
- Laura Summer USA
Making Art Accessible – Art Dispersal Events / Free Columbia Initiative*
- Van James USA
Between a Rock and a Soft Place:
The Dynamics of Art in a Polarized World*
- Prof. Dr. Reinhold J. Fäth DE
Art beyond or in the midst of good and evil?

* Lecture in English

Discussion Groups Workshops

- Prof. Dr. Heide Nixdorff, DE
Fashion Design
- Helga Hodosi,
Zoltán Döbrönte, HU
Shadows in Painting
- Albrecht Kiedaisch, DE
Theory of Form
- Oldřich Hozman, CZ
Organic Architecture
and Interior Design
- Bettina Müller, Christiane Usadel, CH/DE
Art on Walls
- Christof Kalden, DE
The Forms of the Small Dome of the First Goetheanum.
Sculptural Working in Clay
- Hartwig Schiller, DE
Illusion, Deception, Certainty?
– “What can be found beyond the canvas?”

- Geraldine Winter, Dr. Peter Krüger, Egon Tietz
Life after Death – What to do with Artworks left behind? Archives vs. Artwork Circulation - or both?
- David Voda, CZ *Galerie Revolution in the Soul*,
Werner Singer, CH *Galerie tabouret*,
Arlene Möller, Gudula Overhoff, Isola Schubert, DE
Galerie Liane Collot d’Herbois
Laura Summer, USA *Lightforms Art Center*
Discussion about Art Mediation and Sales

	Friday, 9.24	Public Day* Saturday, 25.9.	Sunday, 26.9.	Monday, 27.9.	Tuesday, 28.9.	Wednesday, 29.9.
9:00		Discussion Groups Workshops	Plenary			
10:00	Open Café		Presentations			
10:30	Open Café	Coffee Break	Coffee Break			
11:00	Welcome in the Lecture Hall Opening of the Exhibition with Tours for Festival- Participants Registration for Groups & Workshops, Open Stage / Presentation of Projects & Initiatives	Audience Discussions Public Tours	Plenary Looking Ahead 2022	Optional Continuation of Discussion Groups & Workshops Historical exhibition* Guided tours by Appointment	Optional Continuation of Discussion Groups & Workshops Historical exhibition* Guided tours by Appointment	Optional Continuation of Discussion Groups & Workshops Optional Continuation Historical exhibition* Guided tours by Appointment
12:30	Lunch Break	Lunch Break	End of Festival			
14:30	Discussion Groups & Workshops	Lecture Laura Summer Art Dispersal	Exkursions			
16:30	Coffee Break					
17:00	Discussion Groups & Workshops					
18:00	Buffet Supper	Buffet Supper				
19:30	Evening Lectures Reinhold J. Fäth Van James	Evening Lectures Heide Nixdorff Hartwig Schiller				
21:00	Salon Gathering Music by Vokalensemble Überlingen	Salon Gathering Music by Revolution Live Matthias Zeylmans	* For external visitors: Exhibition tours 11 am till 6 pm Entrance fee: 10€			

Artists - Contemporary Exhibition

About half of the available exhibition spaces for contemporary artists are now occupied (as of mid-July). Please apply soon if you are interested.



Artists - Historical Exhibition

Nora Anderegg	Felix Kayser	Rudolf Steiner
Beppe Assenza	Carl Kemper	Maria Strakosch-Giesler
Archibald Bajorat	Walther Kniebe	Stanislaus Stückgold
Friedrich Bergmann	Karl Koenig	Richard Teschner
Jerome Bessenich	Karl Kriete	Lotte Teichert
Walter Besteher	Gert Kübler	Karl Thylmann
Hedda Besteher	Hermann Linde	Kurt Tuch
Joseph Beuys	Hilde Langen	Assja Türgenjeff
Louise van Blommestein	Lennart Lundström	Karl-Heinz Türk
Henny Blum-Jungblut	Hildegard Lueg	Annina Vital
Lajos Boros	Lena Maas	Ilse Vogg
Liane Collot d'Herbois	Frank Mäder	Lotte Volkmer
Hanna Deike	Edith Meyer von Kamptz	Waldemar Volkmer
Werner Diedrich	Rudolf Michalik	Aloys Wach
Friedrich Doldinger	Yvonne von Miltitz	Gerard Wagner
Irma von Duczynska	Karl Mohr	Erich Waske
Ejnar Eising	Peter-Andreas Mothes	Gertrud Weinrebe
Hugo Ewerien	Walpurga Nägeli-Ganz	Gerhard Wendtland
Bernhard Eyb	Hans Nohl	Alfred Wiedemann
Anton Felderhoff	Günter Oling	Hans Wildermann
Erich Glauer	Elisabeth Oling-Jellinek	Alexander Winter
Erika Goss	Carlo Pietzner	Max Wolffhügel
Marika von Gumpfenberg	Josef Prinke	Renate Wolffhügel
Julius Hebing	Siegfried Pütz	Walter Wolgast
Gertrud Hahn	Rex Raab	Margarita Woloschin
Margarethe Hauschka	Paula Rackwitz-Bulirova	Winifred Zielonka
Jacoba van Heemskerck	Adelheid Ritter	Erika Zoenpritz
Marei Hermann	Rudolf Ritter	
Annie Heuser	Walter Roggenkamp	
Wilhelm von Heydebrand	Nora Ruhtenberg	
Maria Hiszpanska-Neumann	Thea Schanzenbach	
Roberto Hoffmann	Gerhard Schnell	
Jens Holbeck	Karl-Georg Schoettle	
Artur Jacobi	Fritz Schulte	
Hans Jenny	Helmut Siber	

The Program

can be shaped by the participants on site ad hoc, in this respect, the program or this PDF brochure is an invitation to collaborate. Above all, however, artists are asked to participate in the contemporary exhibition with one or two artistic works, to present their work on site and seek conversations on the themes outlined in the festival-brochure. Participation is by invitation or application (via photos and information per email). A catalogue edition will be published and an art festival will be planned in 2023: Theme: **Abstraction and Music**. Please send applications and enquiries to:

Reinhold J. Fäth
Project management
kunstfestival@posteo.de

Important:

The art festival may be canceled at short notice if restrictive Corona regulations are issued again in September or if – as a result of Corona measures – the ongoing renovation work in the castle cannot be completed on time. From September onwards, it is essential to pay attention to the latest information on: www.bodenseekunstfestival.de

Program subject to change

Participation Fees

Due to donations and voluntary help, we have been able to keep the participation costs comparatively low: **Minimum contribution 280€ for participation per person** including catering (coffee breaks, lunch and evening buffet).

Higher sponsorship contributions would allow the participation of young people interested in art and art students (from 50€). Your support will help to enable the publication of a documentary catalog, as well as the planning of an art festival biennial, i.e. a continuation in a two-year sequence with new thematic focuses.

A limited number of accommodations can be booked on site in various categories (from camping site, shared room to castle suite – including breakfast). We recommend booking at Schloss Hohenfels in view of the evening events and free unscheduled times for meeting and conversation. Limited number of participants (max. 100 people). Participation and accommodation bookings via email to:

Benjamin Hamm
info@schloss-hohenfels.de

Address:
Schloss Hohenfels
c/o Benjamin Hamm
Schloss Hohenfels 1
D-78355 Hohenfels

Exhibition Participation

The contemporary exhibition is intended for artists who not only present their works, but will be present during the festival and participate in the festival of encounters, where there will be opportunities for conversation and exchange with each other and with the audience - artistically, with **style** and in the **spirit** of the Beuysian Social Sculpture. After payment of the conference fee, the works of art, labelled with name, should be sent or delivered at the earliest two weeks and at the latest one week before the beginning of the festival (10.9. - 17.9.2021), including data on the work and - if for sale - with price information. The submitted works will be treated with the utmost care and are supervised during the exhibition hours, but not insured. From Sunday afternoon until Monday evening, the works of art must be dismantled by the exhibitors.

Those who have booked a room at Schloss Hohenfeld may show additional works there. or offer them for sale. Any sales will be handled by the exhibitors themselves without commission for the organiser; works as gifts for the Art Dispersal Event would be greatly appreciated. Art Dispersal? See: <https://www.youtube.com/watch?v=e6TkYiXwBIY>

Exhibition Sites



Schloß Hohenfels

External visitors who are not participating in the festival can visit the historical and contemporary exhibition only during the Public Day on **September 25** - Visits to the historical exhibition are also possible from September 27 to 29, Admission 10€.



Andreashof Überlingen



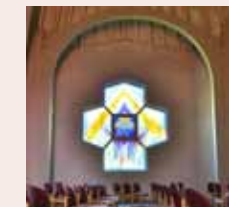
Galerie Collot d'Herbois Überlingen



Coloured Glass Therapy Cornish

All other exhibition venues:

Visits from September 25 to 29 by appointment (contact details and opening hours will be available on the website from mid-September).



The Christian Community, Emmaus Church