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STOCKMAR Themed Brochure I | 2017

Dear Readers,

In hardly any other season is nature's rhythm, the process of transformation as perceptible (or welcome!) as it is in the spring. With the passing of the cold season—a time that favors self-contemplation, a tendency to turn inward—comes an urge to turn outward (and to seek the outdoors).

This turning from the inward to the outward to the inward is also the basis of a key insight that arose from the scientific and artistic work of Paul Schatz, whose footsteps in Basel we were privileged to follow in a quest for the origins of our logo. Come along with us on this treasure hunt in our "insights" and "prospects" sections.

This outward turning has once again made us the beneficiaries of many beautiful encounters, among which were our encounter with the Art/Pedagogy/Therapy faculty at the Alanus University. At our request, students created a calendar design based on the three primary colours, which it is our pleasure to introduce to you in "art & more".

And this season has yet another treasure hunt in store for us with the Easter egg hunt. We would like to introduce to you a very beautiful tradition, as exemplified by the Sorbian egg that has been cultivated in connection with the Easter traditions of Lower Lusatia. A combination of waxing and painting techniques produces some very special works of art. Heidemarie Hoeft has placed one of her works at our disposal for this issue. She has been working for many years with Stockmar wax, which is applied to the surface of the eggs with a quill to create elaborate, brightly-coloured patterns.

We send you our warmest wishes for a happy Easter and for the many treasures that await us, both inwardly and outwardly.

Inke Kruse



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Eversion, or the in search of the hidden treasure

We, at Stockmar, are repeatedly drawn to the subject of our origins and our understanding of ourselves. A company's logo assumes a position of special importance in this connection. It symbolizes the identity, the significance, and the essence of the enterprise or organization it stands for. Our logo represents, with the hexagon, the three primary colours (we look at again under the heading "art & more") and, in the triangle contained within it, the colours resulting from their mixture. We, of course, have a unique and intimate association with these colours. Another aspect of the logo is its individual form, and this very shape turns up in the research work of Paul Schatz, who in 1929 discovered the reversibility of Platonic solids.

In our quest for direct connections, we undertook a trip to Basel to visit the Paul Schatz Archive. Paul Schatz was born in Konstanz, Germany on 22 December 1898, and from an early age took a keen interest in the technical achievements at the dawn of the new century, especially in the field of aviation. Shortly before the end of his mathematics and engineering studies, Paul Schatz transferred to the astronomy department. Also disappointed with the pervasive one-dimensional, abstract thinking of his academic environment, he ultimately completed an artistic education

at the woodcarving school in Warmbrunn, in the Riesengebirge Mountains. There was a close connection between his subsequent sculpture work and his engagement with anthroposophy. This he pursued "...in the desire to find a way of thinking of a clarity in which the artistic does not become frozen, and to achieve true artistic creation that flows from a recognizable, non-obscure, uncontrollable source".

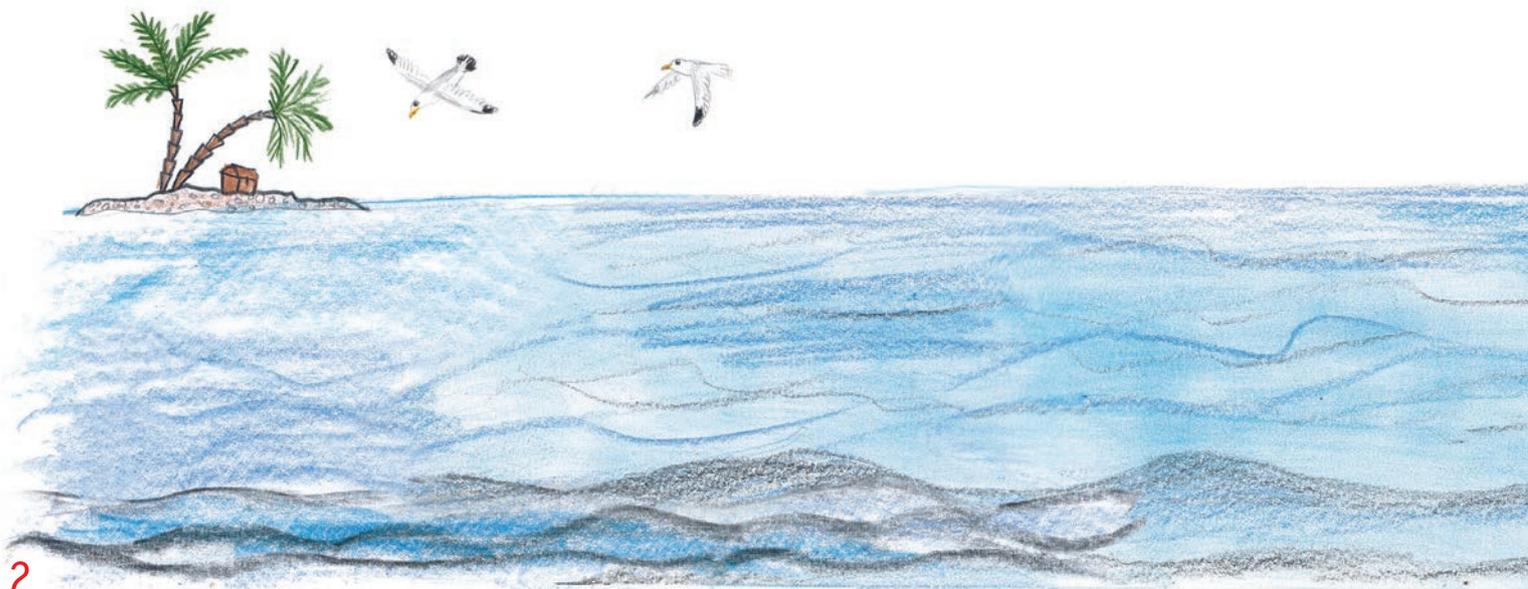
Paul Schatz understood his preoccupation with the development of technical designs as an expression of the Greek concept of "techne", or the relationship of art, science and technology. Paul Schatz devoted his entire life to understanding a natural and humane technology. An event of special importance that occurred during his research was

INSiGHTS

his discovery of eversion—the insight that the laws of motion and the potential for eversion are inherent in every solid body. Before the discovery of eversion, all motion processes were derived from a combination of straight-line

Recommendation for further reading:

projekt.zeitung "paul schatz", ISBN 978-3-941667-18-1



continuous mobility of the organism –

and circular motion. The discovery that all platonic solids are reversible, i.e. that they can be turned inside out, also gave rise to the possibilities of meandering motion. With the “oloid”, which is derived from the surface motion of the invertible cube, a rolling body was conceived which, because of its rhythmically pulsating movements, became the centerpiece of certain technical applications, including, for example, mixing and grinding mechanisms.

Our visit to Basel and the opportunity to indirectly experience eversion through the numerous exhibits was a great gift for us. A purely theoretical study of this process has the potential to cause one to “mentally fly off the curve”. Inner becomes outer becomes inner. This, not only geometrical but also very philosophical idea, appears also in the

common roots of Paul Schatz and Stockmar: anthroposophy. As applied to humans, eversion is not only the connection of interior and exterior, the mental and spiritual with the physical, but rather the possibility of being, by turns, outside and within. This very mobility appears to be elemental to the faculty of perception. If we did not already lose you in the last curve and you would like to physically experience this mobility for yourself, we highly recommend a visit to the Paul Schatz Archive.

The ability to discover something pictorial in a rigid, unremarkable body, “to liberate the cube from out of itself”, is one that Paul Schatz may have acquired as a result of his sculpting. But even the continuous mobility of the organism that underlies the idea of eversion is very closely connected to us. The visit to Basel was a first step in our immersion in our long history and our search for our roots and for treasure.

PROSPeCTS



Three colours: blue – calendar project with the Alanus University

“You ain’t been blue ‘til you’ve had that mood indigo,” according to the musician Ella Fitzgerald. In many languages and cultures, colours are directly or indirectly associated with moods or states of mind. How can these diverse moods, temperatures, or shape-giving forces be expressed? Can one, for example, convey the experience of the colour blue through other colours?

We have been pursuing an approach to colour perception and the multifariousness of chromatic phenomena, for more than three years, with the Art/Pedagogy/Therapy study program at the Alanus University. The goal of this project is the conversion of the three primary colours yellow, red, and blue in three calendar years. The first calendar year is devoted to blue.

Our work at Stockmar is based on the assumption that all colours can be mixed or intensified from the three primary colours. This idea was developed by Goethe in his Theory of Colours, which is to be understood as a reply to Newton’s theory of optics. While for Newton colour appears, so to speak, as a distortion, for Goethe it becomes the main subject of scientific and aesthetic inquiry. In his colour wheel, all colour phenomena are arranged with the deeper mental experiences of human beings in a harmonic whole. With his colour studies he conceived a theory of perception that was expressly written also for interested laymen and connoisseurs.

The students are already investigating the qualities or, if you will, the essence of the primary colours in the first year of their studies. For the calendar design they took up the basic principles of Stockmar and devoted their attention to Rudolf Steiner’s three soul powers: thinking, feeling and willing. The primary colour yellow was attributed to thinking, red to willing, and blue to feeling. The participants decided on blue for the first calendar year, because they regard feeling as an important source of inspiration for artistic creation and an essential factor in colour perception. It is expected that even the

artistically inexperienced observer can be introduced to the primary colours by this approach.

We are very much looking forward to the results of this cooperation, which we will be presenting to you in the next Themed Brochure in the form of the first calendar.

ART & MOre



iMPRINT

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Art/Pedagogy/Therapy programme

LAYOUT: Sabine Gasser • Gestaltung
www.sabinegasser.de, Hamburg

PRINTER: Die Printur
www.dieprintur.de

This Themed Brochure was printed on
FSC-certified paper.

www.stockmar.de