

Read Book Drawing And  
Painting In Rudolf Steiner  
Schools Learning Resources  
Rudolf Steiner Education  
Drawing And Painting In  
Rudolf Steiner Schools  
Learning Resources  
Rudolf Steiner Education

The purpose of this

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illustrated volume of first-hand recollections is to increase appreciation in the world for Rudolf Steiner's artistic contributions to modern culture. The authors represented in

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Conversations about  
Painting with Rudolf Steiner  
offer insights into Steiner's  
intentions as he responded  
to artists' questions about  
the deeper, spiritual aspects  
of painting, color, and role

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of the arts as a whole in  
culture and society. Peter  
Stebbing's inspiration for  
translating these  
conversations was an early  
reading of Hilde Boos-  
Hamburger's book on

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Steiner's "new art impulse"  
(included here). Through the  
years, Stebbing also came to  
recognize the importance of  
other artists who were  
influenced by Steiner.

Margarita Voloschin, for

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example, describes the inner transformation required of artists who wish to deepen their artistic sensibilities as described by Rudolf Steiner. Henni Geck, though she wrote little on art, is an

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important figure in this school of artistic renewal through having elicited numerous training sketches from Steiner. Assya Turgenieff was a pioneer artist who worked with

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stained glass. Her discussion of the artistic approach she used--which incorporated both color and sculpting techniques--can be applied to other visual arts as well. Conversations about



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Painting with Rudolf Steiner  
is an extraordinary  
contribution to a deeper  
understanding of the  
"anthroposophic" arts.  
Richly illustrated, this  
volume will warrant serious

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study and frequent  
rereading and browsing. A

great book for the coffee  
table. CONTENTS: MARIA  
STRAKOSCH-GIESLER

"Indications Given by Rudolf  
Steiner to a Painter" "A

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Color Meditation Given by  
Rudolf Steiner" "The Human  
Form and Color"

"Recollections of Two  
Lectures by Rudolf Steiner  
on Painting" "About Maria  
Strakosch-Giesler" by Peter

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Stebbing HILDE BOOS-  
HAMBURGER "Preliminary  
Remarks" "Experiences in  
Painting the Cupolas of the  
First Goetheanum" "The  
Struggle for the Underlying  
Principles of a New

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Spiritualized Painting  
Impulse" "Some Experiences  
in Teaching Older Children"  
"About Hilde Boos-  
Hamburger" by Roy  
Wilkinson & Jan Pohl  
HENNI GECK "The Sketches

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Given by Rudolf Steiner  
1922-1924" "The Motif  
Sketches of Rudolf Steiner"  
by Fritz Billing "The Work in  
Painting at the Goetheanum  
with Henni Geck" by Clara  
Bosshardt "On Studying in

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Henni Geck's Painting  
School" by Gerard Wagner  
"About Henni Geck" by  
Ernst Marti "Recollections of  
the Teacher" by Walter  
Roggenkamp "Thoughts on  
Method" by Bettina Roder

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"Henni Geck's Quest" by  
Ingrid Stinzing-Eriksson

MARGARITA VOLOSCHIN

"Self-portrait" "Memory-  
Pictures from a Time of  
Intensive Work" "How  
Rudolf Steiner Himself



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Painted in the Small Cupola"  
by Luise Clason "About  
Margarita Voloschin" by  
Rosemarie Wermbter ASSYA  
TURGENIEFF "Working on  
'Light and Dark'"  
"Recollections of the

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Beginning of Studies in  
Light and Dark" "A Drawing  
Class with Rudolf Steiner"  
by Daniel J. van Bemmelen  
"About Assya Turgenieff" by  
Jakob Streit & Christiane  
Haid Also includes an

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afterword and a selected  
bibliography.

This book gives an overview  
of the Waldorf School  
teaching plan and art  
curriculum. The book  
thoroughly investigates

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many aspects of art that  
Rudolf Steiner spoke of in  
lectures, notes, and  
demonstrations. Particular  
emphasis is placed upon his  
work on color. Specific  
lessons are given for the

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elementary classes, and  
discussions of principles and  
various suggestions are  
given for the secondary  
classes. The curriculum  
leads the child through the  
intricacies of his or her

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physical and spiritual  
development, integrated  
through artistic and  
intellectual activities. In the  
lower classes students  
develop observational skills  
through imaging and

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imagining of fairy tales,  
myths, and legends. Artistic  
handling of nature, soul  
moods, and portraits are  
taught in the upper classes.  
This book is divided into  
three parts: (1) "The Basic

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Principles of Painting from  
the First to the Eighth  
Class" (Margrit Junemann);  
(2) "Lessons in Making  
Things that are both  
Practical and Artistic in  
Classes Nine to Twelve"



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(Fritz Weitmann); and (3)

"Rudolf Steiner's

Recommendations

Regarding a New Kind of Art  
Education" (Fritz

Weitmann). Full page color  
photograph examples from

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each lesson are provided.  
(LB)

Arnheim, Gestalt and Art is  
the first book-length  
discussion of the powerful  
thinking of the psychologist  
of art, Rudolf Arnheim.

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Written as a complete  
overview of Arnheim's  
thinking, it covers  
fundamental issues of the  
importance of psychological  
discussion of the arts, the  
status of gestalt psychology,

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the various sense modalities  
and media, and  
developmental issues. By  
proceeding in a direction  
from general to specific and  
then proceeding through  
dynamic processes as they

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unfold in time (creativity,  
development, etc.), the book  
discovers an unappreciated  
unity to Arnheim's thinking.  
Not content to simply  
summarize Arnheim's  
theory, however, Arnheim,

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Art, and Gestalt goes on to enrich (and occasionally question) Arnheim's findings with the contemporary results of gestalt-theoretical research from around the world, but especially in Italy

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and Germany. The result is a  
workable overview of the  
psychology of art with  
bridges built to  
contemporary research,  
making Arnheim's approach  
living and sustainable.

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Easter

Painting at the Court of  
Rudolf II

Practical Advice for the  
Classroom: Grades One  
Through Eight

Pioneers of Balinese



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Painting

Selected Lectures of Rudolf  
Wittkower

Egon Schiele: Paintings,  
Watercolours, Drawings

*Rudolf Arnheim explores the creative  
process through the sketches executed*

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*by Picasso for his mural Guernica. The drawings and paintings shown herein, as well as the photographs of the stages of the final painting, represent the complete visual record of the creative stages of a major work of art. The author, an experienced Waldorf teacher and eurythmist, radiates her*

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*enthusiasm and sense for beauty as she takes us through the various stages of development of the child. She shows us that "ripeness is all," that nothing can be taught to the child until it is ready to receive it or knowledge will sprout prematurely and wither early. This book helps us approach*

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*children with sensitivity and insight. C  
O N T E N T S Introduction by Eugene  
Schwartz 1. A New Picture of the  
Human Being 2. The Six-Year-Olds 3.  
The Seven-Year-Olds 4. The Eight-  
Year-Olds 5. The Nine-Year-Olds 6,  
The Ten-Year-Olds 7. The Eleven-  
Year-Olds 8. The Twelve-Year-Olds 9.*

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*The Thirteen-Year-Olds 10. The  
Temperaments 11. The Teacher 12.*

*Teacher and Child Bibliography*

*The illustrator of a retelling of "Little  
Red Riding Hood" provides a step-by-  
step account of her work to reveal the  
principles of illustration and the role of  
shape and color in expressing ideas*

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*and emotions.*

*Thoughts on Art Education*

*Picture This*

*A Natural Approach to Learning the Art  
of Drawing*

*The Genesis of a Painting*

*Art and Representation*

*New Principles in the Analysis of*

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*Pictures*

**Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly. In the essays collected here, as in his earlier**

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**work on a large variety of art forms, Arnheim explores concrete poetry and the metaphors of Dante, photography and the meaning of music. There are essays on color composition, forgeries, and the problems of perspective, on art in education**



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**and therapy, on the style of  
artists' late works, and the  
reading of maps. Also, in a triplet  
of essays on pioneers in the  
psychology of art (Max  
Wertheimer, Gustav Theodor  
Fechner, and Wilhelm Worringer)  
Arnheim goes back to the roots of**

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**modern thinking about the  
mechanisms of artistic  
perception.**

**Painting with Hand, Head, and  
Heart is a comprehensive and  
practical guide to the art of  
painting and to the process of  
visual thinking that is part of our**

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**full human intelligence. More  
than 500 illustrated exercises and  
examples, collected and  
developed over many years of  
Waldorf classroom experience,  
show teachers, parents, and  
students how to learn to paint  
simply and naturally, as a child**

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**would learn to paint. The  
introduction examines  
contemporary research on brain  
development and its relationship  
to learning, showing how the  
process of picture-making  
contributes to the development of  
visual thinking. An**

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**overview follows of how children learn to paint, and how their visual intelligence can be engaged through age-appropriate color exercises. Many useful examples of wet-on-wet watercolor, wet-on-dry veil painting, pastel, acrylic and other**

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Rudolf Steiner Education

**mediums illustrate the art and science of painting for students of all ages and ability levels. Landscape, portrait, still life, figure painting and abstraction are dealt with as well as insights into Rudolf Steiner's indications on painting. Van James**

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**also provides samples of inspiring  
blackboard drawings and main  
lesson book pages for teachers  
and students. He includes an  
informative chapter on lazure  
wall painting and mural  
techniques, two contributions on  
therapeutic painting, an appendix**

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**on color poems and verses, and a  
bibliography of resources.**

**Quotations by artists and authors  
on art, painting and color are  
generously included throughout  
the book**

**Based on Rudolf Steiner's  
indications, Gerard Wagner**

*Page 48/145*



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**shows a wholly new approach to the human form in art. The Art of Colour and the Human Form presents the seven motif sketches concerned with the "spirit form of the human being," as well as numerous studies that Gerard Wagner painted over a period of**

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**thirty years. The intention of this volume is to present an artistic approach to these unique motifs and to indicate their potential "color build-up." The Art of Colour and the Human Form contributes to a more comprehensive understanding of**

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**this new direction in art.**

**The Archetypal Plant**

**Drawing with Hand, Head, and  
Heart**

**Picasso's Guernica**

**How Pictures Work**

**The School of Prague**

**In the Figure of Divine Substance**

*Page 51/145*

# Read Book Drawing And Painting In Rudolf Steiner Schools Learning Resources Rudolf Steiner Education

The uniqueness and importance of watercolor painting is significant to the stages of child development in Waldorf schools. This lovely book is a thorough and complete study of watercolor painting in the Waldorf curriculum. Included are practical

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advice, clear exercises and beautiful examples. Goethe's theory of color is discussed and as well as how to paint with different ages and grades, from kindergarten through high school. This book brings together Steiner's philosophical, biodynamic and

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cultural contributions to education,  
where 'spirit' and 'soul' are the  
creative elements in human evolution.  
His thought is applied to selected  
examples of innovative artistic  
practice and pedagogy of the present.  
This volume is intended for

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researchers in the arts and education with an interest in Rudolf Steiner's huge influence on educational thought and policy. This is an urgent point in time to reflect on the role of arts in education and what it might mean for our souls. An accessible yet

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scholarly study of interdisciplinarity, imagination and creativity is of critical widespread interest now, when arts education in many countries is threatened with near-extinction.

The School of Prague provides both a much-needed catalogue raisonné of



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painting in Rudolfine Prague and a significant reassessment of Renaissance art theory and practice. Thomas DaCosta Kaufmann masterfully reconstructs the Prague court, discussing the "mannerist" art it patronized and the artists who were

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active in it.

Rudolf Steiner 's Watercolour  
Painting

Recollections of Five Pioneers of the  
New Art Impulse

Rudolf Steiner's Watercolor Painting  
Seven Motif Sketches of Rudolf

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Steiner: Studies by Gerard Wagner  
Approaching - Rudolf Steiner's

Sketches for Painters

Creative Form Drawing

When students are given  
fixed and finalized  
abstractions from the

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Rudolf Steiner Education

beginning, they do not  
have to use their own  
inner forces to overcome  
the resistance of the  
world to arrive at truth  
or to create beauty. The  
result is that their

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inner pictures are  
devoid of life. To  
arrive at a truth or to  
create beauty that  
reflects the order and  
harmony of the Creator,  
we must always begin

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humbly, in ignorance and  
ugliness. By striving  
out of ignorance and  
ugliness toward the true  
and beautiful, both  
scientists and artists  
can bring new, creative

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forces into the world.  
Neither memorizing data  
nor copying a beautiful  
drawing engages the true  
imagination of students  
as it is by drawing a  
flower from life. It is

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precisely this lack of  
an active, striving  
inner creativity that  
can result in the  
frequently overwhelming  
feelings of anxiety and  
alienation experienced



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by so many people today.

Rudolf Steiner Education  
As a counterbalance,

education must--in all  
areas of

knowledge--increasingly

focus on the personal

creation of what,

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through its beauty,  
speaks truth and through  
its truth radiates  
beauty. Drawing from the  
Book of Nature is about  
both drawing and the  
natural world of plants

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and animals. It is a valuable resource for teachers, students, and anyone who wants to develop a capacity for artistic observation of natural phenomena.

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Dennis Klocek provides a refreshing combination of depth and clarity, offering a wealth of insight into the lives that constitute living nature. The text is

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supported by easy-to-  
follow lessons that help  
the reader bring the  
kingdoms of nature to  
life on paper. This book  
is a resource through  
which teachers,

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students, and others can  
find their own way  
toward reuniting with  
beauty and truth.

In Art and  
Representation, John  
Willats presents a

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radically new theory of  
pictures. To do this, he  
has developed a precise  
vocabulary for  
describing the  
representational systems  
in pictures: the ways in

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which artists,  
engineers,  
photographers,  
mapmakers, and children  
represent objects. His  
approach is derived from  
recent research in



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visual perception and  
artificial intelligence,  
and Willats begins by  
clarifying the key  
distinction between the  
marks in a picture and  
the features of the

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scene that these marks represent. The methods he uses are thus closer to those of a modern structural linguist or psycholinguist than to those of an art

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historian. Using over  
150 illustrations,  
Willats analyzes the  
representational systems  
in pictures by artists  
from a wide variety of  
periods and cultures. He

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then relates these systems to the mental processes of picture production, and, displaying an impressive grasp of more than one scholarly discipline,

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Rudolf Steiner Education  
shows how the Greek vase  
painters, Chinese  
painters, Giotto, icon  
painters, Picasso, Paul  
Klee, and David Hockney  
have put these systems  
to work. But this book

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is not only about what systems artists use but also about why artists from different periods and cultures have used such different systems, and why drawings by

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young children look so different from those by adults. Willats argues that the representational systems can serve many different functions beyond that of

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merely providing a  
convincing illusion.

These include the use of  
anomalous pictorial  
devices such as inverted  
perspective, which may  
be used for expressive



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reasons or to distance  
the viewer from the  
depicted scene by  
drawing attention to the  
picture as a painted  
surface. Willats  
concludes that art

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historical changes, and  
Rudolf Steiner Education  
the developmental  
changes in children's  
drawings, are not merely  
arbitrary, nor are they  
driven by evolutionary  
forces. Rather, they are

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determined by the  
different functions that  
the representational  
systems in pictures can  
serve. Like readers of  
Ernst Gombrich's famous  
Art and Illusion (still

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available from Princeton  
University Press), on  
which Art and  
Representation makes  
important theoretical  
advances, or Rudolf  
Arnheim's Art and Visual

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Perception, Willats's readers will find that they will never again return to their old ways of looking at pictures. It is not uncommon for children's drawings to

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end up in the wastepaper  
basket. Yet these early  
artistic expressions  
indicate how children  
communicate with their  
environment. From the  
first scratches and

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scribbles to the  
detailed sketches of  
houses and people, the  
drawings and paintings  
of our young ones are  
significant  
manifestations of inner

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processes, containing  
important statements  
about their development  
and gradual incarnation  
into a physical body.

Michaela Strauss's  
classic work is a



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pioneer study that can  
strengthen observation,  
understanding and love  
for the being of the  
child, both in the home  
and the kindergarten.  
First issued in 1978, it

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is republished here with  
revisions, improved  
reproductions, a larger  
format and more than 40  
pages of colour  
illustrations. 'In its  
drawings, the child

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describes for us  
different conditions of  
consciousness, which are  
parallel with those of  
cultural epochs.' -

Michaela Strauss

Old Master Drawings from

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the Collection of Mr. C.  
R. Rudolf

A Teacher-parent Manual  
on Rudolf Steiner's  
Educational Impulse in  
Painting, Sculpture and  
Drawing with Children 7

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to 14  
Rudolf Steiner Education

Essays in the History of  
Art Presented to Rudolf  
Wittkower

Teaching as a Lively Art  
Conversations about  
Painting with Rudolf

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Steiner

New Essays on the  
Psychology of Art

**This title is part of UC Press's Voices  
Revived program, which commemorates  
University of California Press's mission  
to seek out and cultivate the brightest**

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**minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984.**

**"When I entered teacher training, I**

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**couldn't 'draw'. Everyone else could draw better than I could and worse -- it was so easy for them! Now here I am three years later and I feel confident guiding my students with their beautiful drawings." Many people learning to be Steiner-Waldorf teachers struggle with the artistic elements of the**



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**curriculum. This unique book book is written and formulated to prepare, support and guide teachers on their journey of learning to draw with the children in their class. Written from years of experience in a Steiner-Waldorf classroom, this is an essential guide to unlocking the 'drawer' within**

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**all of us. Winner of gold medal in the  
Moms' Choice Awards, adult self-  
development category.**

**The Balinese works of art featured in  
this catalogue were collected between  
1929 and 1958 by the Dutch artist  
Rudolf Bonnet (1895-1978) while he  
lived and worked in the Balinese village,**

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**Ubud. Bonnet befriended the prince of Ubud, Cokorda Gede Agung Sukawati (d.1978) and lived in the palace grounds in Ubud during his early years on Bali. For centuries the kings of Ubud were the protectors and patrons of architecture, sculpture, painting, dance and music. Ubud was one of the areas**

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**renowned for the development of  
'modern' Balinese painting from the  
1930s. The works in this catalogue are  
owned by Leiden University in the  
Netherlands. The National Museum of  
Ethnology in Leiden has maintained  
this collection since its acquisition from  
Rudolf Bonnet in 1961. These paintings**

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**are arranged here according to four geographical areas: Tampaksiring (chapter I), Ubud (chapters II and III), Batuan (chapter IV) and Sanur (chapter V). The specific characteristics, style and content of the works by artists from these towns and villages are examined. The Leiden University collection of**

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**modern Balinese art supplements the permanent exhibition of similar works in the Puri Lukisan Museum in Ubud, which were also selected by Rudolf Bonnet. Both are included in this book.**  
**Blackboard Drawings 1919-1924**  
**Painting and Drawing in Waldorf Schools**

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**The Art of Colour and the Human  
Form**

**The Impact of Non-European  
Civilization on the Art of the West  
The Individuality of Colour  
Learning to See the World Through  
Drawing  
Gestalt theory and the**

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psychology of visual perception  
form the basis for an analysis of  
art and its basic elements  
Rudolf Steiner painted his  
Archetypal Plant watercolour in  
1924, at a time when  
contemporary scientific



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methodologies were emerging and nature was being examined under the microscope. In contrast to the dissecting tendencies of natural science, however, Steiner's painting depicts the living, dynamic

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potential which stands behind  
the plant – lifting us out of the  
specific genus and providing an  
image of the growing and  
formative forces inherent within  
each individual plant.

Researching Rudolf Steiner's

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painting of the Archetypal Plant can help reconnect our outer sense-perceptions with the inner realm of imaginative cognition, releasing us from the spell of matter. To support and enliven such research work and

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processes, Angela Lord surveys her subject-matter from various aspects, including the historical, evolutionary relationships we share with plants; the representation of plants in art and architecture; plant myths

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and legends; poetry inspired by  
flower imagery; cosmic aspects  
of nature, including earth's  
relationships to the sun, moon,  
planets and stars; formative,  
creative forces of colours and  
their relationships to plant forms;

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and finally, working artistically and painting the Archetypal Plant motif itself. In developing a broad overview, the author forms a deeper, more complete picture of the plant world, paying homage to its diverse characteristics, and

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stimulating new perceptions and perspectives. This book is richly illustrated with full-colour images. "Translated from second edition, with further revisions"--Title page verso.

Drawing and Painting in Rudolf

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Rudolf Steiner Education

Painting with Hand, Head and  
Heart, Volume 2: A Natural  
Approach to Learning the Art of  
Painting

Art and Visual Perception

Art and Soul: Rudolf Steiner,

*Page 112/145*



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Interdisciplinary Art and  
Education

A Psychological Theory  
Art

***"Did Rudolf Steiner dream  
these things? Did he dream  
them as they once***

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***occurred, at the beginning  
of all time? They are, for  
sure, far more astonishing  
than the demiurges and  
serpents and bulls found in  
other cosmogonies.'* -- Jorge  
Luis Borges**  
**Rudolf Steiner**

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***recorded his view of the world in numerous books. He also gave more than 5,000 lectures, in which he explained his ideas, using only minimal notes. When describing especially***

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***difficult subjects, Steiner frequently resorted to illustrating what he was saying with colored chalk on a large blackboard. After his earlier lectures, the drawings were erased and***

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***irretrievably lost. After the  
autumn of 1919, however,  
thick black paper was used  
to cover the blackboards so  
that the drawings could be  
rolled up and saved. The  
Trustees of Rudolf Steiner's***

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***Estate in Dornach,  
Switzerland, possess more  
than a thousand such  
drawings. A selection of  
these drawings was first  
shown to the general public  
in 1992, and since then,***

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***exhibitions in Europe,  
America, and Japan have  
generated much interest in  
Steiner's works.***

***The relationship between  
psychology and the arts,  
and the role of the arts in***

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***the educational process are explored. The proposition put forth argues that the sensory system is a primary resource in cognitive life. The relationship of intuition to intellect, of how the***



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***whole and its constituent qualities relate, also is explored. The forms of representation artists and art students have access to inexorably shape the content of their work. The***

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***educational process too  
often has thwarted natural  
human abilities. Art  
education, however, can  
and should have a crucial  
role in fostering these  
abilities. (DB)***

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***Anyone wanting to develop their drawing skills, as well as artists, teachers and students, will enjoy the creative challenge of form drawing. Regular practise can help discover what the***

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**art of line can mean.**

**Drawing skills are  
developed through  
systematic exercises, and  
can develop self-  
confidence, balance and  
tranquillity. Simple form**

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***drawing is used in  
Steiner?Waldorf schools as  
a companion discipline to  
handwriting and drawing  
skills. It offers a healthy  
antidote to screen culture.  
Conversations with Paul***

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**Gsell**

**Lifelike**

**Classes 1 to 8**

**Understanding Children's**

**Drawings**

**Tracing the Path of**

**Incarnation**

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***Poetics and Politics in the  
Art of Rudolf Baranik***  
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This book examines  
contemporary research on  
brain development and its  
relationship to learning and  
drawing. How does the process

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of making pictures contribute to the development of visual thinking? James offers an overview of how young children learn to draw and how to engage their visual intelligence through practical drawing



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exercises. He then offers  
examples of form drawing,  
portraiture, and the art and  
science of drawing for all ages  
and ability levels. The author  
also provides practical  
examples of geometric and

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perspective drawing for  
teachers and adult students.

Finally, he summarizes the  
importance of art and drawing  
in education and human  
development and adds an  
appendix on therapeutic

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drawing.

Rudolf Steiner Education  
Celebrated for his explorations  
of the process of painting and  
the “idea” of painting, Rudolf  
Stingel (b. 1957) combines  
minimalist, conceptual, and  
performative practices to create

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unexpected spaces. This highly anticipated book, the premier critical survey of Stingel's career to date, accompanies the Italian-born artist's first solo museum exhibition in the United States. Employing a

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palette of a wide range of materials, Stingel reflects upon fundamental questions facing painting today: authenticity, meaning, hierarchy, and context. By transforming the materiality, process, and

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perception of paintings,  
Stingel's work alters the  
viewer's perception of and  
physical encounter with the  
artwork and invites the viewer  
to participate in or collaborate  
in a new and deeper

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understanding and appreciation  
of art. For example, by  
carpeting Grand Central  
Station (Plan B, 2004), he  
transformed the station hall  
itself into a work of art that  
viewers had to occupy to

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experience and that fashioned  
its own audience from travelers  
forced to traverse it. His full  
range of work, including his  
recent portraits and self-  
portraits, is represented in this  
handsome volume. With



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important contributions by  
Whitney curator Chrissie Iles  
and Reiner Zettl, Rudolf  
Stingel: Painting 1987-2007 is  
the first book to examine the  
broader implications of the  
artist's creative practice in

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contemporary society.

This full-colour book explores the deep meaning of Rudolf Steiner's watercolour 'Easter', painted in April 1924. The reader is led to contemplate the profound mysteries of not only

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colours and the sense world,  
but also the divine, cosmic,  
human invisible reality behind  
them and manifested in the  
unique event we celebrate as  
Easter.

Drawing from the Book of

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Nature

A Psychology of the Creative  
Eye

Rudolf Stingel

The Rudolf Bonnet Collection

Arnheim, Gestalt and Art

Choirs of Colors

*Page 140/145*

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*Published on the occasion of the  
exhibition Lifelike, organized by Siri  
Engberg for the Walker Art Center,  
Minneapolis.*

*Drawn from the unpublished lectures and  
notes of one of the modern giants of art  
history, this book presents the late Rudolf  
Wittkower's thoughts about the relation*

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*between European and non-European civilizations. In a series of stimulating and speculative essays, Wittkower considers the interrelationship between the East and the West from ancient to modern times. He shows the variety and compatability of Eastern and Western motifs, styles, and iconography. The book is comprehensive*

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*in scope, with painting, sculpture,  
architecture, and the decorative arts  
included in this broad examination of the  
artistic links between East and West.  
His paintings have increasingly come to  
be considered among the most significant  
works of the New York School painting of  
the 1960s and 1970s, exemplifying what*

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*Theodor Adorno called "committed art."  
The second half of the book is an  
anthology of Baranik's aphoristic essays  
on art and politics, which appeared in  
various art world publications over the  
last four decades and have been written in  
conjunction with political involvements  
that led Lucy Lippard to call Baranik "an*



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*activist par excellence."*  
*Painting in Waldorf Education*