

David Adams Communications 8 25 21

8/25/21

Hi Gary,

It looks like I will be able to finish my "Light-Play-Art PART 2" pdf in a day or two. It's turning out to be a bit longer than I thought (20 pages+). For now, I'm also attaching a couple of other short documents here that might be helpful: A letter I sent in 2013 on the recommendation of Manfred Bleffert to 92-year-old Günter Aschoff in Dornach, who had past experience with light-play-art efforts, and his reply (indicating there are various opinions about how to do this authentically) and a short passage by Werner Schäfer of Bremen that I think I probably translated sometime in the past.

Best wishes,

David

February 23, 2013

14487 Burlington Parkway
Penn Valley, California 95946 USA
530-432-8712
February 23, 2013
Günter Aschoff
Hügelweg 39
CH-4143 Dornach

Liebe Herr Aschoff,

Meine Deutsch ist nich gut, aber Ich kann es langsam gelesen. Manfred Bleffert zu mich hat gesagen dass sie kennen die neuen "Lichtspielkunst" Idee von Rudolf Steiner (re. das buch "Bewegte Bilder" von Wolfgang Veit).

I hope you can read English. If not, tell me and I will try to translate this into German. I am part of a small group of anthroposophical artists in North America who are interested in trying to develop further this colored "light-play-art" initiative. We have already made a number of practical artistic experiments with colored lights, forms in water and paint, projectors, etc. If you have experience with the past efforts by Jan Stuten, Hans Jenny, Christiaan Stuten, Wilfried Hammacher, or others to develop this "light work" in Dornach or elsewhere, we would

be very grateful if you could share with us anything you know – about techniques, aesthetics, lighting, technology or objects used, etc. Or if you could put us in contact with others in Europe who are experienced or interested in this new art medium. It is very difficult to find any information about this in English.

Thank you for your assistance,
David Adams, Ph.D.

March 24, 2013

Letter from Günter Aschoff, Dornach, on the “Light-Play-Art”

March 24, 2013

Dear David Adams,

Having already been ill a long time, I can't write a long letter for you. It must be more as short remarks.

1) If you want to come to a real imagination picture, you have to leave all that today is usually proposed for Rudolf Steiner's plant colors and build by yourself a diffuse electrical lighting.

2) In the biography of Ehrenfried Pfeiffer edited by Thomas Meyer (Spring Valley: Mercury Press) is described how to make it and more in detail in the (copied) pages accompanying this letter by Victor Strucke, who helped E. Pfeiffer 1920-1921.

3) For everything further you can develop some things, as I had made it for the Goetheanum stage, from the metamorphosis of hexa color (hexader?) by Paul Schatz. On this and everything regarding lighting you can direct your questions to:

Thomas Sutter

Dorfgasse

CH-4144 Arlesheim, SWITZERLAND

Tel. 0041-61-7022991.

He is a eurythmist and technician for stage-lighting. You will find he used the lights (lamps) from me by himself; also he knows much about the plant colors and painting with them.

4) The efforts of Hans Jenny, Christiaan Stuten, and Wilfred Hammacher were not right for real imagination.

5) Try to realize the “Bewegte Bilder” (moving images) from Jan Stuten with plant colors with 6 colored electrical lights. You will see that you need less than 50% light than usual. The same picture, lit with different colors, always changed these (there?) in [into?] another picture.

You also can invite Thomas Sutter to the USA with his [Light Eurythmy] group, perhaps to make a tour. (Perhaps you can find something about Thoams Sutter on the internet under “Lichteurythmie.”)

Please excuse that I am cannot write better and longer! Good wishes for you,
Günter Aschoff

In autumn of 1918 Rudolf Steiner spoke with Jan Stuten, the highly gifted musician and scenery designer at the Goetheanum, about the problem of film. He designated it as an arising type of art of great significance, because it answered in a refined way an elementary need of the human being: the hunger for the world of images, the formative (des Bildens), the image-forces. In those days there were only silent films. But film is inartistic, because [it is] unmusical. Film corrupts the human relationship to space and time, kills the imagination, it damages the etheric body, works against human freedom and thus [works] magically. It leads to hallucinations (Zwangsvorstellungen) and ruins the faculty of imagination. Rudolf Steiner said, "It would be an unprecedented, serious, human-pedagogical concern of anthroposophically working artists to forcefully raise this up, . . .to place something in opposition to this pseudo-art, something that offers itself like a remedy, . . . but creatively formed, not produced through any humanly detached technical device. Thus, a kind of light-play-art of forms and colors moving to music or speech, but controlled by the human being." Moreover, it should be learned from the ancient Mystery-Art of the shadow-plays, but renewed as colored-light-play. (1938 brought about a meeting of Walt Disney with Stuten. Disney further developed the animation film technique, first with Fantasia, a translation of music into moving color-forms.) See the essay by Rudolf Kutzli in Studienmaterial der internationalen Verinigung der Waldorf-kindergärten (Study Material of the International Association of Waldorf Kindergartens), Volume 8: "Fairy Tales, Puppet Plays, Colored Shadows (1993).

– Werner Schäfer, Rudolf Steiner über die technischen Bild und Tonmedien ("Rudolf Steiner on Technological Image- and Sound-Media"). Bremen: Verein für Medien Forschung, date?

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