

# sinne.formen



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Sculpting the World

*Dear readers,*

*In our "Insights" section, we will this time be looking at the German tradition of the Schultüte, or gift cone given to mark the start of elementary school. And we also examine our consumer behavior because not everything can or must fit in the gift cone. Once again, a generation of children are at the cusp of starting their school careers, and taking this step is not always easy. A school class is like a mini sociotope and a representation of both our society and our culture. Small or tall, loud or quiet, boisterous or well-mannered – these traits are found all over the world. This variety is also depicted in the colors of the world. In our "Prospects" section, we will take you through the latest additions to our range.*

*Our main material, wax, epitomizes the creative mission that we at STOCKMAR see as going far beyond just our entrepreneurial activities. We also see it as representing our environmental and social activities. To mark the centenary of Joseph Beuys's birth, we are keeping this extraordinary artist in mind by dedicating this special art & more to the question of the ability of art to shape society.*

*After all, Beuys believed that art was nothing more than shaping the world. And, thus, also the future. But – as he put it so well – "let us not preempt the future too far in advance. I would always advise not looking further than 500 years into the future." We will make do with looking forward to the coming year, when we will be celebrating STOCKMAR's 100th anniversary. I hope you will be able to celebrate with us!*

*Kind regards,*

*Inke Kruse*

# On the Cusp

In one of our earlier summer issues, we heralded the new school year and the start of the first grade with a quote by Martin Buber: "All actual life is encounter." Who could have thought back then how much we would all one day look forward to these real-life encounters! Once again, a new generation of first-graders is on the cusp of their new school lives. In earlier times, this marked the start of the serious side of life. Child-centered learning focuses on facilitating the child's ability to grow and flourish in happiness. The fact that the children take a profoundly serious approach to this is observed to moving effect at the celebrations marking the first day of school. The children are called up by name by their new class teacher. This new little community is just as diverse as the world itself. As a result, some children leave their seats next to their parents only very ten-



race up to their names. In some school first grade class stage and the child climb a few steps up heavy school satchels cones, they really have those few steps. Once they stage, a new chapter of their lives is ready to begin – and not just for the students, but also for the teachers and the parents.

tatively, some are highly resolute, and others the front before are even called. halls, the new gathers on the dren have to to it. Laden with and their gift to struggle up have reached the



As we all know, it's much easier to travel light. just for this reason and gift cones what is absolutely necessary: Less is really more here. After all, art teaches us that we are particularly creative if the means available to us are limited. In addition to the wax crayons and

But it's not that school satchels should only contain what is absolutely necessary: Less is really more here. After all, art teaches us that we are particularly creative if the means available to us are limited. In addition to the wax crayons and

## INSiGHTS

sticks used for their first attempts at writing, the children only really need the three primary colors of red, yellow, and blue. All of the other colors and shades can be mixed using these three. Let us enable children to experience the incredible diversity of the colors they create – as the result of their artistic and compositional experiments. To do so, quality is king, as it is for all of the other extras required for starting elementary school. And as said by MOGLi, a manufacturer of healthy snacks with which we have established a partnership for the first time to mark the start of the new school year: "Adventure doesn't need too many ingredients." We agree. And, from the bottom of our hearts, we wish this year's first graders many happy adventures!

# Colors of the World

A team made up of refugees participated in this year's Olympic Games for the very first time. These athletes are not united by a nationality, culture, language, religion, or by the color of their skin. Instead, they are united by a shared experience – a great example of diversity and a representation of the Olympic spirit.

We are also committed to being champions of diversity. It's in our genes and influences everything we do. Starting with our products, whose colors and raw materials have to attain a level of quality that appeals to all of the senses in a range of ways, enabling a synesthetic experience. But our working environ-

especially our colored pencils, we decided to expand our color palette following extensive consultations with product users. In doing so, our mission was not to expand our range with other "skin tones." After all, we see skin tones, just like all other natural phenomena, as one aspect covered by the colors of the world, as it were. Sophisticated, open, well versed in social discourse. Coming to our range soon.

## PROSPeCTS

ment also needs to meet these requirements in terms of human diversity, art and architecture – our site in Kaltenkirchen is inspired by honeycomb, and our interiors feature temporary exhibitions and opportunities for artistic creativity for all of our staff. Not least, we also promote biodiversity in our region and give our most important co-workers – bees – a protected habitat.

We have been debating for a long time whether we should perhaps adapt or supplement our products in order to properly reflect the colors of the world. With our color palette based on Goethe's color wheel, we represent vibrancy, humanity, and diversity. The watercolor and opaque colors enable countless permutations of colors and shades. For our "drier" products,



# Sculpting the World

It's not just because it's the Beuys anniversary – he would have turned 100 in May – that this extraordinary individual and his view of art is so ubiquitous. His way of seeing the creator in his fellow humans also draws on many aspects of the philosophy of Rudolf Steiner, to which Beuys often made reference. His theory of “social sculpture” states that a person can contribute to the well-being of the community through creative action and thus, to a certain extent, have a “sculpting” effect on society. In doing so, everyone can be an artist. This social aspect of art is also central to our understanding at STOCKMAR and we see it as our future mission – putting people in a position to be able to influence the sculpting of society as creators of artworks.



## ART & MOre

Joseph Beuys said that art could lead to not only new cultures being developed in the future but also was required for anything new to be created at all. This creative force is also associated with responsibility, however. And it requires freedom.

*“We live in an age where freedom is, of course, often misused as arbitrariness...and the works that are currently being created are usually derived from arbitrariness and not yet from freedom.”*

*(Joseph Beuys)*

In terms of the concept of freedom, the idea of “freedom from what” is less important than “freedom for what.” In Beuys’s philosophy, freedom means “sculpting the world,” i.e. it relates to the creation of art. The free person is thus responsible for creating himself or herself (instead of accepting every last thing). This contribution to sculpting the world, and thus the future, requires the unfailing intention to do so. But it doesn’t require perfection – not at all. On the contrary: Nothing is more important than making mistakes in order to grow and develop. Humans would never have learned to walk if they had given up at the first stumble. Just as important as failure is dialog, be-

cause more mistakes result in more experience and more opportunities to learn. To create something new, Beuys did not depart from the traditional. On the contrary: He consciously returned to it in order to “expand on what already exists by breaking through its barriers.” It’s a wonderful image for shaping the future.



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