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STOCKMAR Themed Brochure II | 2017

Dear Readers,

Rilke once said, "The summer was immense." I hope we were all able to use the holidays to spend time being active with our families – or just to take a moment to reflect. In the line from Rilke's 'Autumn Day' above, the end of summer is simultaneously the overture to the bountiful harvest autumn is sure to yield; the rhythm of the seasons is wonderful because of how reliable it is. Nevertheless – or perhaps precisely for this reason – we would like to dedicate the 'insights' section in this issue to the small things (and creatures) without which this harvest would not be possible: the three bee colonies that have been all the buzz here at STOCKMAR since the beginning of summer.

Late summer is also a turning point in the lives of young children who are starting school for the first time. It's time to head out into the world. But because this is not a given for every child, we would like to introduce you to the emergency pedagogy work of the Freunde der Erziehungskunst organisation. We spend a lot of time thinking about the world we want to leave behind for our children and how to achieve this.

The colour blue is not simply a colour of longing; above all in the summer it draws many of us to the big blue sea. But students at the Alanus University of Arts and Social Sciences have showed us and you, the reader, just how much more the colour blue is capable in a joint calendar project between STOCKMAR and the university. We would like to show you the first installation of this three-year project in the 'art & more' section.

I hope you enjoy the articles!

Inke Kruse



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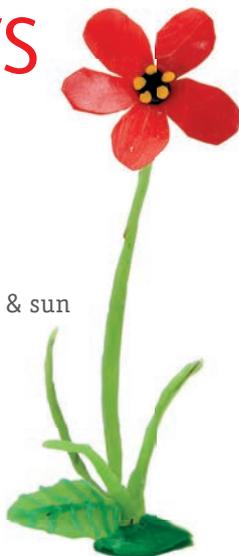
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The buzz about summer & sun



Despite the name suggesting otherwise – ‘kalt’ means cold in German – summer comes knocking at our door every year in Kaltenkirchen. And it’s creating quite the buzz this year: we gained 120,000 colleagues over night in mid-June. With three bee colonies enriching the company grounds in their beautiful beehives, some of STOCKMAR’S most important “employees” live right in the neighbourhood. But we’re not so much concerned with the on-site production capabilities this affords us, even if an increasing amount of the resources we use comes from the region. More importantly, we want to increase our awareness of these unique creatures. In what type of environment do these sensitive bees thrive? Which factors lead to an increase or decrease in the quality of their beeswax? And what is it like living in this type of special neighbourhood?

In order to meet our yearly demand for wax we would need around 5,000 colonies; with just three colonies, we keep only a fraction of the bees needed to keep our operations running and supply kindergartens, schools, universities and artists around the world with enough material. If you consider just how many bees that really is, then you can begin to understand the stance we took long ago: as much as necessary, as little as possible.

We often have to remind ourselves to exercise moderation amongst the opulence of the West. Not only do we want this year’s harvest to be bountiful, there must also be enough for everyone. “For” might be one of the most important words there is when it comes to coexisting and cooperating, and so we would like to dedicate this issue to

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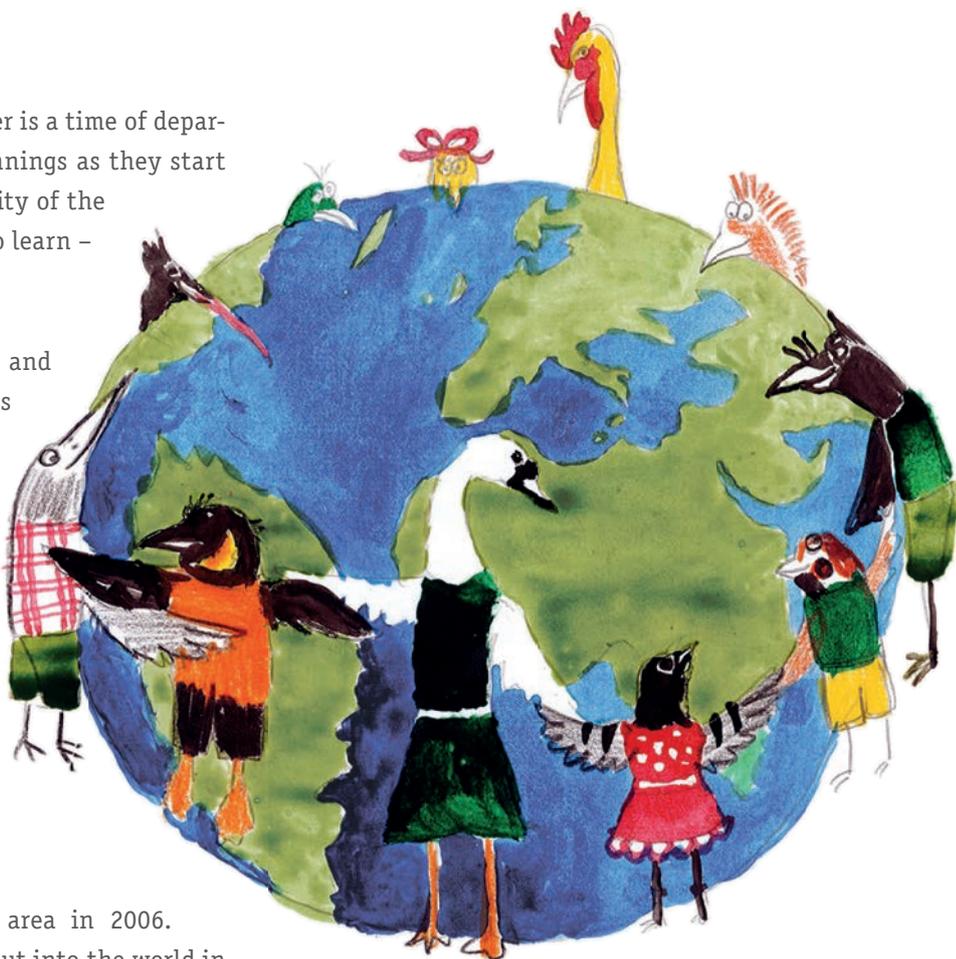
the things we do “for” one another – to practising more restraint for the benefit of the people and the world around us.



The world & me – the art of creation and emergency pedagogy

For older kindergarten children, summer is a time of departure. But it is also a time of new beginnings as they start school. It is when they leave the security of the “garden” and head out into the world to learn – about others as much as themselves.

In a time defined by violent conflict and crisis, the children affected by this turmoil are often highly traumatised. Freunde der Erziehungskunst (‘Friends’) has been committed to Waldorf education and freedom in education since 1971. Due to increasing tensions around the world, the Friends es-



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established their emergency pedagogy area in 2006. The importance we placed on heading out into the world in that particular stage of our children’s development seems to have the opposite effect on people migrating from crisis-ridden regions. Asylum seekers suffer an inexcusable amount of damage to body, mind and soul – and this sometimes costs them their lives. Those who cannot look out for themselves tend to be traumatised the longest, often suffering in silence. Without their familiar environment, without the people they know and trust, they are often at a loss for words – be it in their native tongue or in the language of their new country, which they have yet to learn properly.



The elementary significance of non-verbal communication when processing trauma is a matter of common knowledge. Creativity is a way for traumatised children to communicate with the world, and it also helps boost their confidence. Positive sensory experiences help stabilise traumatised children’s psycho-social state, allowing them to escape the confines of their own trauma and head out into the world again. It is here where the Friends and STOCKMAR found the perfect opportunity to work together to face global challenges. We provide financial support and other required materials for emergency pedagogy.

www.freunde-waldorf.de

... and what does blue mean to you?



As we have already announced, we – along with students in the areas of art, education and therapy at Alanus University of Arts and Social Sciences – will be presenting a calendar every year for the next three years dedicated to the colours yellow, red and blue. This year will be all about blue, and so our work gave rise to the question: **What does blue mean to you?**

One interpretation of the question would be: What does **BLUE** mean to you? What makes blue, well, blue? Is it the product of differentiating between its neighbours on the colour wheel, red and yellow? Can another colour express blue better than blue itself can? Or does it become more apparent in its absence?

Another way to ask the question is: **WHAT** does blue mean to you? Are we talking exclusively about its colour qualities? Or are we also talking about moods that come up again and again in the language of different cultures around the world? Are there certain properties we tend to associate blue with? What is blue's temperature?

These questions and aspects are touched upon in the students' experimental approach to the project. They spent months researching its colour qualities and manifestations, the spiritual sensation it evokes, its moods and its effects. Perhaps the question we should really be asking is this: What does blue mean to **YOU?**

Won't you join us and the artists on a year-long journey into the blue? We would be more than happy to hear what you have to say.

"... and what does blue mean to you?"

ART & MOre



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