

**From Bauhaus to Social Sculpture.**  
**The Shaping of Humane Societies as an Aesthetic Challenge**

10<sup>th</sup> International Weimar Summer Courses, July 2009

Course Leaders:

Shelley Sacks and Hildegard Kurt

Lara Kruger

*I am currently a MA Visual Art student at Stellenbosch University in South Africa. I am exploring strategies for working in this world (and more specifically South Africa) on an aesthetic level, using imaginal thought as an instrument to understand, transform and open up new realities. I am trying to learn how to work from inner necessity as opposed to succumbing to the pressures of making an "art work".*



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*What I liked most...*

The combination of texts and themes. The combination of participators and course leaders also played a massive role in the way that we experienced things. We learnt so much from each other and Shelley and Hildegard are such a well balanced team.

The intimacy of the group, the manner in which knowledge was shared: theory as practice.

I would like to add that even after months have gone by and I am now continents away, I am still learning from my time spent in Weimar. The learning was so real and full of substance that it is perpetual. A real gift.

*What could be further improved?*

It's hard to think of something. I think that it is good for these courses to not become "crystallised forms". I got the impression that the course leaders made a constant effort to adapt and respond to the needs of the group. This ensured that all participants made many important discoveries and had the time to practice ideas connected to these discoveries.

*Lara in an email to all participants, January 2010:*

I have again recently spent time reading and thinking through my Weimar notes, like I have so many times before. With each word, line and page my wonder and appreciation of the valuable and beautiful time I experienced in Weimar grows. I often cannot believe that it was something that happened in "real life" as it seems like that entire time we were functioning on an almost surreal level. But back in South Africa--my reality--I've managed to pull through and explore some of the important things I learned in Weimar.

Ideas on form, material and education have been dominating my thoughts and I've further explored *drawing as a way of understanding* and have used it as a tool in workshops with participants from communities where taking time to reflect, think, imagine, re-imagine and envision is considered a luxury rather than a necessity. It is as if the Weimar experience is still setting in every day: I feel as if I am still learning from it even though 6 months have gone by and we are all continents apart.

I have to finish my thesis during the first half of 2010 and then present my practical research in September, with the aim of graduating in December 2010. In my writing process I am using so much of what I learned in Weimar, but I also try to keep an open mind and remind myself not to let those ideas become too fixed. Sometimes that is difficult when you are just loving and enjoying those ideas so much. One of my sculpture lecturers used to tell me, do not become too precious about a work. I guess it could be the same for thoughts. The concept of theory as practice as opposed to theory and practice has helped me a lot in my approach. Even though the masters program still lists these two processes as separate, I try to work with them as one.

