

LILAC – 100 Women Artists of Meditative Modernism

In continuation of the book and exhibition project of 2015 - AENIGMA -

LILAC – 100 Women Artists of Meditative Modernism (working title) is a new research project in art history and aims to document, illustrate and honor the astonishingly numerous avant-garde women artists of the 20th century who were influenced by theosophy, anthroposophy or by joining the Camphill Movement.

1. The research project will considerably expand the limited scope of present publications on the artists to be honored, and will for the first time give a complete overview of the large proportion of women within the 20th century “lilac occulture”.

2. The overview which will be composed will include the biographical data of the artists and examples of their artistic work.

3. Some of the artists, like Maria Strakosch-Giesler, who was a Kandinsky student, are generally known in art history (works in the collection of the **Bauhaus Museum Berlin**) or like M.C. Richards, who can be seen as relatively prominent in the USA. Hilma af Klint is currently outstanding because of the successful exhibitions worldwide (recently in the Guggenheim Museum New York and the Lenbachhaus Museum Munich). In the introduction I will contribute some new findings concerning her relationship to the anthroposophical art world in Dornach, Switzerland.

4. The adjective “lilac” concerns the special role of the color spectrum purple/lilac/peach blossom in regard to Rudolf Steiner’s color theory and the anthroposophical path of esoteric schooling as well as the connotation of “lilac” with anthroposophical attire.

6. The thematic scope outlined so far aims for a publication in the style of **Great Women Artists - 400 Artists 500 Years** (Phaidon 2019) or possibly as a catalogue for a museum exhibition.

7. **We still need your help!** The research project has started in January 2020 but further funding is necessary for research trips to the USA, Switzerland, Great Britain and Ireland. Subsequent text work and translations from German to English have to be financed so that the manuscript version of a potential publication can be submitted to publishers.

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