

## SECTION FOR BEAUTIFUL SCIENCES; LITERARY ARTS AND HUMANITIES IN AUSTRALIA

The Section work here was initially taken up by John Alison (2005) and continued by Iris Curteis who became Section coordinator and editor from 2007. John had started a Journal with the inclusion of colleagues from New Zealand, England, Ireland, USA and Canada, which Iris continued till the end of 2010.

Our way of working is interdisciplinary; most colleagues are members of the School of Spiritual Science. We maintain that the deep relationship between Section work and School is anchored in the Christmas Conference 1923/24. We also cultivate an open engagement with researchers, poets, writers and artists who are not directly working out of an anthroposophical impulse, where we experience a correspondence of questions and ideas, and an interest in extending and sharing humanities or arts-based research. So, where content allows, we collaborate with others not part of the Anthroposophical movement who work out of a 'Michaelic gesture' that permeates their creativity and research. We feel Anthroposophy must (in the right way) be visible in the world, and therefore an aspect of our Section work is to build bridges here also.

To offer an example, Iris Curteis held a seminar at the RMIT University's *Re-Generating Community Conference*, Melbourne in 2009 where she heard Dr. Anmol Vellani speak. Dr Vellani is an Indian philosopher, actor, theatre director, and the founder and former executive director of the *India Foundation for the Arts*. His engaging description of community theatre projects in India encompass cross-cultural exploration via materials such as Shakespeare, Brecht, the Greek classic and traditional Sanskrit plays. His *raison d'être*: a village is not self-contained; we must be at home in the world and give a home to the world in the village. Vellani's focus is on cultural meetings, the way we imagine 'the other', our tendency to demonise what is unfamiliar and unknown and how through fear, we bind ourselves into nationalism and as a result, suppress diversity. He believes we can build coalitions to secure cultural diversity and develop and take responsibility for alternative image building that is inclusive instead of divisive, liberating instead of obstructing. "Images of Asia<sup>1</sup>, I believe, challenges us to recover our capacity to truly look, to truly listen, to truly feel another pulse, uninterrupted by our own noise." The 2010 Journal for the Section in Australia published his thought-provoking and inspiring paper, "How Not to Commodify the Arts: Exemplary Entrepreneurial Practice from India".

Most Section colleagues here hold a strong interest in and are actively involved with Social Threefolding; some of us also founded *Heartwood Site for Transformative Arts, Culture, Science, in* 2016 as a way to work together and develop a culture of research arising out of our work with anthroposophy and to create regular creative events, presentations, seminars, and a few conferences. Over the past 18 months, Konrad and Deirdre Korobacz and Michael Lester have carried out a focus study of Wachsmuth's, *Evolution of the Earth*, Bosse's *Mutual Evolution of Earth and Humanity*, Cloos' *Living Origin of Rocks and Minerals* and of course various related excerpts from Steiner's books and lectures. While attempting to come to a meaningful understanding of the manifestation of the spirit in matter and our incarnation into a physical/corporeal body, they

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<sup>1</sup> Images of Asia, Cultural Festival, Denmark 2003, promote co-operation and cross-cultural understanding

are deeply interested in the evolution of consciousness and its cultural expression. Their interest in human and world evolution (and how the two are inter-related) has arisen out of their work as educators. Working towards an understanding of the phases and stages of a child's development, has led to a deepened enquiry in to the origins and processes of human/world evolution and an appreciation and respect for the matrix of our primal origins. What has developed over aeons of time forms the foundation of our collective futures. As part of their readings, they were intrigued how the language of spiritual scientists meet, and cross reference the language of reductive sciences to seek communication correspondence.

Irmhild Kleinhenz, Gillian Rogers, Bronwen Haralambous, Deirdre Korobacz, Iris Curteis and additional colleagues are working on a spiritual-cultural approach to dying and death based on artistic research and arts-based practice. An intensive course will be offered this year [further information below].

We approach section work with the understanding that research of the Logos must be carried out in ways contemporary to our time. We recognise our task as building a living bridge from art to science and from science to art, based on Rudolf Steiner's indication that this bridge leads to the creation of artistic thought, imaginative knowledge, 'inwardly so thoroughly exact [...] as previously only mathematics and mechanics could be.'<sup>2</sup> Our work is inspired by the power of the logos and the aim of the Section to be the 'linchpin' between all other sections, in different ways and constellations, with a keen interest in engaging with others.

A brief introduction to current Section Colleagues:

*Fiona Campbell, PhD (Communications), MA (Information/Comms.) BA Hon. English & Linguistics, Dip Ed. (Waldorf Education), Dip Visual Arts/Art Therapy (Tobias School of Art).*

*Interdisciplinary researcher, lecturer, visual artist and arts educator.*

Areas of Practice: [Painted Space](#) for visual arts/arts education/design, historical cultures, creative cognition, consciousness studies, phenomenology, writing and spatial experience design for therapeutic centres. Currently website editor for the [Anthroposophical Society in Australia](#). Current research: creative cognition, phenomenology, Arthurian/Parzival/Grail Mysteries, spiritual history of humanity.

Current projects: [The Parsifal Project](#), a 2-year multimedia community project, where Fiona is researcher, creative consultant, and stage designer. Has led intensives on Parzival and the Grail for 25 years, including writing, sacred art, music and mediaeval literature workshops. The [Stream of Life Research Studio](#), an ongoing project researching phenomenology as a methodology bridging the natural sciences and the human sciences, currently facilitating interdisciplinary workshops.

Cross-Section engagement: Section of Visual Arts, Section for Performing Arts, Section for Education, Medical Section.

*Iris Curteis, PhD (Storytelling and Community Building), B.A. (Creative Writing) BA Hon. (English), Studies in Vis. Art; Speechformation and Dramatic Arts*

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<sup>2</sup>Steiner, lecture June 3, 1922; GA 83, Dornach 1981, p93

*Oral Storyteller, Social Artist, Speech Artist, Independent Interdisciplinary Researcher.*

Areas of practice: The Art of Storytelling, Mythology, Folktale Research, The Liminal Space, Paralinguistic Elements; Healing Storytelling [trauma, domestic violence, community building, cross-cultural respect and understanding, etc.]; Community Storytelling and Social Change; Beuys *Gesamtkunstwerk*, Professional Development for Educators; Indigenous Knowledge, Lore & Law; Ceremony, Ritual & Event; The Emerging of the Ahrimanic

Research: Mythography, Creative Writing and Albert Steffen's approach to 'healing literature', Storytelling in relation to Spiritual Science; [pending research projects see below]

Accredited Courses: An Introduction to Differentiated Oral Storytelling using Examples of Myths, Legends and Saga, Parables and Fables, and the Folktale;

'The Voice in Which it is Told' - An Introduction: The Importance of the Human Voice in Life Stories, Oral Social History and Folktales.

Cross-Section engagement: Section of Performing Arts – Speechformation

*Bronwen Haralambous, PhD, Master Educational Leadership, BA (English and History) and Higher Education Diploma, Advanced Diploma in Holistic Counselling and Psychotherapy.*

Poiesis, Poetics, Philosophy, Pedagogy, Epistemology

My research focuses on understanding, interpreting, and applying Steiner's idea of *Living Thinking* in everyday educational and aesthetics contexts. Related themes encompass consciousness studies, creativity and imagination, contemplative practices and phenomenology.

Cross-Section engagement: Section for Education,

*Irmhild Kleinbenz, Anthroposophic Naturopath; Tutor and Mentor for International Postgraduate Training Anthroposophic Medicine.*

Long term focus: Salutogenesis, grounded in a healthy humanistic understanding, reaches beyond pathology. Pain is often seen as an inescapable part of dying. Salutogenic work is to find a way to understand and overcome the pain. Irmhild's research explores the pain threshold and ways to experience pain as a metamorphosis to higher knowledge. Salutogenesis also includes Story: health as an unfolding continuous story; the story of the individual; health-promoting stories; and stories of adaptation and change. Her research includes: sounds, breath and rhythms in poetry; curative Eurythmy. Area of interest: creating the stories of the healing plants and substances; The Emerging of the Ahrimanic

Cross-Section engagement: Medical Section

*Deirdre Korobacz, M.Ed (Steiner Ed), Dip Ed, Ad Dip Graphic Design, Dip Fine Art.*

Visual Art, 'The Event', for example, WAVE; Wearable Arts Vision in Education

<https://www.youtube.com/watch?v=s0a3lJQldDY> Art History, Cultural Studies, Philosophy; The Emerging of the Ahrimanic

Areas of Practice: Awareness of the Being of Colour and the Evolution of Consciousness.

As an artist and an educator, my investigations into the phenomena of living colour has led to an understanding of a parallel evolution between the perception or awareness of colour and that of human consciousness reflected in art works throughout the ages. My research draws on both creative practice and Art History and explores how, as our human consciousness has evolved, our awareness of certain colours arises gradually over time. I am working to realise these thoughts imaginatively through my own art practice.

Cross-Section engagement: Section for Visual Arts, Section for Performing Arts & Pedagogical Section.

*Konrad Korobacz, PhD (UNE), BTL (CDU) BA (UTAS), GDip. Art History (University of Adelaide)*  
History, Art History, Paleoanthropology, Literature, Philosophy  
Cross-Section engagement: Pedagogical Section, Science Section, Section for Visual Arts.

*Michael Lester, M Ed (Steiner Ed) pending*

Albert Steffen's, *The Pathway to Consciousness*, as a leading thought. In the history of humanity's changing consciousness there are wonderful stories of the elucidation through individuals of their current zeitgeist. One, of mighty portent, is in the biography of Galileo, who, whilst under house arrest, developed his relegation of non-measurable aspects of the human being to 'secondary qualities.' A further source of inspiration is Rudolf Steiner's *The Gospel Of St. John In Relation To The Other Three Gospels [GA 112]* in particular the discussion of the difference between what Goethe and Galileo brought humanity. Goethe's 1792 essay, 'Experiment as Mediator of Subject and Object' honours the necessity of placing first-hand deep experience into the engagement with phenomena.

Michael's first research question arises with the above as a starting point: how do future engagements with nature offer ever more inspiring conversations, whatever the medium chosen? For citizens of the future to not be presented with this opportunity of furthering their expressive potential into an awakening of their creative will, is to imprison their thinking into a cage of facts without the capacity for the living truth.

His second research question arises from an artistic perspective: how are we to address various blind-spots occurring throughout human history. What are we incapable of consciously perceiving at the present time? Our consciousness of colour evolved over time. In diagrams for eurythmists, Steiner pointed to the 'unconscious colours' between the reds and blues.

Expressing explorations into natural phenomena and their living processes is path that through imagination reveals existential epiphanies and the unifying of oft-separated entities.

I am particularly interested in imbuing creative ephemera with aspects of reverse ritual, offering in crystalline moments a meaningful connection to larger contexts.

Cross-Section engagement: Pedagogical Section, Science Section, Section for Visual Arts

*Hamish Mackay, Biodynamic Educator; Independent Researcher: philosophy, history as a manifestation of the evolution of consciousness, Threefolding as an emerging future, the impact of A.I on human social forms.*

Indigenous cultures, on what we now call the Australian continent, represent the oldest living cultures on this earth. Lore and Law form an inseparable relationship that has been ignored in the way *the history* of this 'country' has been written. We have an obligation to review how Australian history is told, and to what end.

Out of a deeper perspective offered through Anthroposophy and the insights gained, for example, though Occult Science it is not only possible to 'witness' unseen histories, but perhaps an obligation we have to Spiritual Science and to ourselves in our striving to overcome materialism.

My current research question is: to meet the needs of an emerging future how can we draw on history, on knowledge of the evolution of consciousness, and engage dynamically with the threefold social impulse of the individual, of human social forces, of forms of community?

Cross-Section engagement: Section for Agriculture

*Gillian Rogers, M.Ed (Steiner Ed), Grad Dip Adult Ed., BA (Hons) English.*

Literature, Poetics, Creative Writing, Philosophy, Spirituality, Education, Community Development, Mental Health, Addiction.

Research: Professional development for teachers working with Steiner's Pedagogy, Creativity in Education, Creative Writing, Spiritual Science, Heart Thinking, Steiner/Waldorf Education, Adolescent Development, Social Change; The Emerging of the Ahrimanic.

Cross-Section engagement: Pedagogical Section, Section for Social Sciences, Section for Performing Arts

Some Examples of Past Initiatives & Events [section, inter-section, cross-cultural and collaborative work, work with local community, writers and storytellers]

*2002 Founding of Dorrigo Writers Group*

Fortnightly Writers Tables open to all - beginner and experienced writers.

Focus: creative development of writing skills.

Way of Working: We read our work, receive and offer feedback. Critique is constructive and focuses on character and character development, plot dynamics, flow of language and 'concrete' word choices, metaphor, syntax, and the development of a writer's 'voice'. This group is in its 21<sup>st</sup> year of collaborative working.

*2002 – On-going, Start of Wise Women Story Circle. Dorrigo*

In these monthly circles I host a group of women, tell a traditional folktale and follow it with conversation. While I avoid all analysis of the folktale, I lead a conversation [after the telling] where we unpick and pull out the disney-fied stuffing, trim off constricting buttons and inhibiting frills, and change oppressive patterns. Imagine finding a dowdy garment made out of exquisite material ... We salvage this material, and restore access to something that flows, that allows our imagination to access the deep spiritual wellspring of its origin. Through our conversation, we pass the story among us. Warming it as we hold it, each in our own way, leaving a thumbprint or the pattern of our palms, as we hand it from woman to woman. We find ways to retell and review well-known folktales and reclaim their manifold meanings.

*2012 World Storytelling Day Festival Coffs Harbour, 18<sup>th</sup> March: Celebrating the Tree and Tree Tales*

Convener: Iris Curteis

World storytelling Day, as a worldwide phenomenon, officially began in Scandinavia. Starting in 1991/92 in Sweden, in 2002, the event spread to Norway, Denmark, Finland and Estonia, to Canada (2003), to France (2004), and to 25 countries worldwide by 2005. It is a global celebration of the art of oral storytelling held on or close to the March equinox, near March 20<sup>th</sup>. It's about creating events at which people tell and listen to stories in as many languages and at as many places as possible, during the same day and night. Participants share information about their events, share stories and inspiration, and learn from one another and create international contacts. [Engagement has been on-going]

*2014 Inaugural Grassroots Writers Weekend, 26 – 27<sup>th</sup> April*

*Convener Iris Curteis*

Writers' groups and individual writers from Mid and North-Coast Regions come together to collaborate and provide an energising and thoughtful weekend of writing workshops, discussions, skill sharing. Our aim is also to encourage resource pooling between regional writers' groups and networking between writers. Our focus is on providing a time for regional writers, and people aspiring to write, to connect, to nourish their creative skills and ideas through writing, and to sustain their writing communities.

We designed this event as a 'traveling event' hosted by various regional groups in different locations to encourage 'local colour' and initiative. This event ceased in 2020 due to covid restrictions

*2016 Heartwood Siteworks; Working with the Emerging Future*

'In the mute, ridged mineral we once saw the image of death.

The stone points us into the past, the tree into the future.

The stone is silent. The tree sings.'

Joseph Beuys

In this one-day seminar we shared creative explorations and research on how we can work out of the emerging future:

Bronwen Haralambous: Noticing the Elusive Nature of the First Impression

Gillian Rogers: Youth and the Etheric Heart

Hamish Mackay: Biodynamics and the Organs of Life

Iris Curteis: Hagar and Sarah – Working with Chimamanda Adichie's *Danger of the Single Story*

Deirdre Korobacz: Light and Luminosity, an Expression of Liminal Experience in Visual Art;

Konrad Korobacz: Dislocation to Relocation; Place, Perception of Landscape and the Struggle for Identity.

*2017 Conversing with Nature ... Phenomenological Engagement with The Living World – Convenor Konrad Korobacz*

Led by research scientist Dr Craig Holdrege and mathematician Henrike Holdrege of the Nature Institute ([natureinstitute.org/](http://natureinstitute.org/)), and 12 additional presenters. Hosted by *Heartwood* in association with Shearwater, the Mullumbimby Steiner School, and the Perth Waldorf School.

*2018 Summer Florescence, January 5<sup>th</sup> - 7<sup>th</sup>*

Bronwen Haralambous: Research on Poiesis

Konrad Korobacz: Seeking Correspondence – Akashic Record, Geological Time and Palaeoanthropology

Hamish Mackay: An Exploration of the Threefold in the Human Being, the Social Order and the Three Animals

Deirdre Korobacz: The Place of Imagination in the Manifestation of the Logos; The Emergence of Colour Perspective from out of the Northern European Renaissance and its Implications for Illuminating the Spiritual in Art

Iris Curteis: Mythology; Seven Sisters; Pleiades; Daughters of the Night, Matariki, The Seven Hathors, et al. Following the stars in their dance across the hemispheres

Gillian Rogers: *The Company of Angels*; A brief inquiry into the nature of community building in the consciousness soul age.

*2018 Listening to Country: Understanding the Sovereignty of Indigenous Knowledge; Building Awareness and Respect for Country and Custodians Yarning Circle, 4 – 6 October*

Indigenous Elders, Iris Curteis in collaboration with *Heartwood* and Section colleagues  
*Listening to Country* is about listening to and learning from indigenous elders, knowledge keepers and artisans in ‘yarning circles’ or other settings chosen by the Elders present. Yarning circles create an opportunity to develop our cultural capacity to listen to and engage respectfully, insightfully and sensitively with indigenous law/lore, teachings, stories and art. Yarning circles encourage us to recognise indigenous perspectives and to develop our personal and collective understandings of the Sovereignty of Indigenous Knowledge and build our awareness of and respect for the land and for its custodians.

*2018 Creative Spirit – Healing the Land; Healing the People Yarning Circle, Canberra*

In the final circle of *Listening to Country*, Iris was asked by the Elders present to hold a similar event in Canberra for Survival Day, as what we had achieved was a safe and respectful space for presenters and participants that made it possible for genuine exchange to take place. We are responding to this request and hosting *Creative Spirit - Healing the Land; Healing the People* in Canberra.

*2019 Water Yarning – Tidings, Flows and Sorrows, Gumbaynggirr Country, September 19 - 22,*

The ecological crisis we face today is a crisis of spirit; whatever pollution we find in the environment is a reflection of the pollution within our souls, a manifestation of cynicism, ignorance, hatred and fear. Australia is the driest inhabited country on earth. After long periods of drought, increasing with climate collapse, many communities, especially along the Murray-Darling Basin were in crisis, in particular indigenous communities always affected by limited resources. Water connects us all. All human beings are mostly ‘water’; we focused on this to join as one on a journey that will bring us together. For Australian indigenous people water, in all forms is sacred. Our aim: a shift away from a materialistic, greed-driven ‘take’ towards a deeper understanding, a living respect, a uniting will to protect all bodies of water.

*2020 Vision; Seeing With Both Eyes Yarning Circle with Indigenous Elders, Canberra*

Multiple collaborations:

Circle of Truth - arts, theatre & desert elders Monday 20th - Tuesday 21st April

by *Dreaming Australia*

*Well of Tears / Visions of Hope Yarning Circles Wednesday 22nd - Friday 24th April*

by Convenor, *Iris Curteis & Heartwood, Site for Transformative Arts, Culture, Science*

Televised Debate, Wednesday evening, ticketed event

Lantern Peace Walk, Mt Ainslie summit - Friday evening

by *Peacebus & Australian War Memorial*

Frontier Wars March – Indigenous Elders Saturday 25th April

*2021 The Nature of Evil & the Challenge to be Fully Human – online conference 2 – 9 October*

Evil in the face of medical ethical individualism; Irmhild Kleinhenz

Catalysts, trials, transformations; Gillian Rogers

... Flower with the radiance of freedom! The relationship between Kaspar Hauser and Rudolf Steiner; Iris Curteis & Hamish Mackay

Metanoia; Michael Lester & Konrad Korobacz.

*2021 Telling the Difference; online Storytelling Seminar, 21 May – 30 June,*

*Iris Curteis*

Course participants were introduced to the different ‘requirements of telling’ Myths, Legends, Sagas, Folktales, Parables, Fables, and Folktales, their cultural importance and meaning, their contribution to the building and shaping of communities, and as ways of knowing that empower us to re-organise our thinking, re-interpret our experiences and act with integrity and a greater sense of humanity.

*2022 Understanding/Ending/Healing/Right Way Yarning Circle April 22 – 24*

‘... in the beginning before everything was made the Earth was soft. Fluid. Formless. The Ancestors moved across the land inscribing the tracks of their journeys in the hills and plains, the mountains, deserts, forests, lakes, the creeks and rivers they created. When their work was done and they had given the cosmos form and life, they sent their spirit into the rocks, the trees, the waters, the earth herself, the sun, the moon and the Milky Way. These places are Spirit, sacred life, source being. They are creation and continuum; they are story without end. The earth their living library. Tjukurrpa<sup>3</sup>’

Jennifer Kemarre Martinello, Arrernte artist and writer, 2002

*2022 Rewilding Cinderella Symposium April 2<sup>nd</sup> [online] Public*

*Collaboration of The [George Ewart Evans Storytelling Centre](#), [the Storytelling Choir](#), and [Beyond the Border Storytelling Festival](#).*

A one-day symposium of presentations, performances and conversation on the complex fluidities and wild encounters of the Cinderella cycle. The symposium took place on Zoom as a free public event. [https://www.youtube.com/watch?v=Ds\\_3A6r9QTY](https://www.youtube.com/watch?v=Ds_3A6r9QTY)

As retelling of fairy tales continues to burgeon in the publishing industry, often exclusively responsive to European, Disney-forged variants, it becomes more crucial to comprehend both the multicultural and multispecies engagements at the heart of these narratives. This symposium brought together renowned storytellers from across the world to explore variants of the ATU510 folk tale, and included tellers and stories from Palestine, India, Australia, Iran, Sweden, Indonesia, the US and the UK. With this constellation of tales, we aim to foster conversation around forgotten diversities both among and within the stories.

While Cinderella is easily dismissed as an overly passive, fashion obsessed, deeply problematic role model for young women, her relationship to binaries of passive / active, male / female, human / non-human is far more complex and complicating in her many sibling-versions. They suggest a depth and complexity that can only be revealed when both stories, and tellers, are situated in conversation with others. Exploring the persecuted heroine from the perspective of kin-maker, mediator, and ritualist, using the fairy tales as impulse to explore the fluid, shapeshifting nature of human and non-human relations, the symposium gathered tellers from

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<sup>3</sup> Tjukurrpa is the Arrernte word for Law/Lore

across the globe. Dr Iris Curteis, Australia: Love Like Salt: Grief, resilience and healing via non-human systems. I welcome expressions of interest and collaboration for future projects. Please contact me via: [an\\_lomall@bigpond.com](mailto:an_lomall@bigpond.com)

*2022 In the Hut of a Thousand Suns - Exploring the Nature of Evil Through Storytelling, Two 3-Day Seminars – Hobart and Launceston, Tasmania*

‘Our insistence on belonging, community, and human connection is one of the greatest acts of courage and resistance in the face of oppression’ (O’Donohue).

Storytelling initiates human community and individuality. Folktales reveal how and why loneliness and isolation attract Evil, why unused creative power, transgression and disrespect lack awareness and carry the potential of self-destruction. Folktales teach us about the Fifth Secret (Steiner): Evil exists so we wake up, transform it and move toward Spirit-soul-consciousness.

*2022 Seminar: Heart in the Radiance of Stars, 13 – 15 May – Gillian Rogers, Irmhild Kleinbenz, Iris Curteis*

As individuals and communities, we need to find new ways of being, cultivate courage and a deep recognition of the interconnectedness of life in all its visible and invisible forms. *Heart in the Radiance of Stars* explored heart-thinking, the development and evolution of the Etheric Heart, and an understanding of the heart as an instrument of spiritual perception and heightened social consciousness. We worked through: Storytelling, Creative Shared Research, Visual Exercises, Contemplation & Conversation.

*Pending 2023 World Storytelling Day March 20<sup>th</sup> Dorrigo*

*Convener: Iris Curteis in collaboration with local and regional Storytellers*

*Theme: Together We Can*

Considering recent worldwide events, many storytellers feel the need to come together and move forward together. Building human community, inspiring change. Storytellers worldwide will tell stories on March 20<sup>th</sup> 2023 to this theme.

*Pending 2023 Yarning circle Alice Springs; Kids on Country not in Custody; Truth-telling; Where to From Here, March 15 - 19*

Uncle Chris Tomlins, Arrente Custodian & Elder, warmly invites allies & interested representatives to this Alice Springs gathering

Cultural Perspectives & Narratives from 1st Nations from Country.

Visiting guests & invited speakers include:

“Where to from here”, Ghillar Anderson, Euahlayi Elder, Law Man; Founding Tent Embassy Member (1972), Human Rights Activist, Self-determination Advocate, Aboriginal Astronomy Knowledge-Holder, Storyteller

*We al-li, Culturally Informed Trauma Integrated Healing Approach.* We Al-li provides a Culturally Informed Trauma Integrated Healing Approach (CITIHA) to training for individuals, families, communities and organisations. It presents on informed Indigenous and non-Indigenous practices from which new theories are presently evolving. Our education and training packages move beyond the mental health services delivery model and into a socio-cultural model of health which skills and empowers workers for personal and community developmental approaches for individual and group wellbeing.

Aunty Judy Atkinson, remedy for inter-generational trauma <https://tedxsydney.com/talk/the-value-of-deep-listening-the-aboriginal-gift-to-the-nation-judy-atkinson/>

Emeritus Professor Judy Atkinson retired from formal academic work at the end of 2010. She researched and co-authored the Aboriginal and Torres Strait Islander Women's Task Force on Violence Report for the Queensland government. Her book, *Trauma Trails – Recreating Songlines The transgenerational effects of Trauma in Indigenous Australia*, was shortlisted for an Australian Human Rights Award.

In 2006 she was awarded the Carrick Neville Bonner Award for her curriculum development and innovative teaching practice. In 2011 she received the Fritz Redlich Award for Human Rights and Mental Health, from the Harvard University Global Mental Health Trauma and Recovery program, of which she is a graduate.

She is presently Patron of the We Al-li Trust, as she continues to work across Australia and in Papua New Guinea on community-based violence – trauma specific recovery programs. She worked with the University of Wollongong in the development of specialized postgraduate programs such as the Graduate Certificate in Indigenous Trauma Care and Recovery Practice designed specifically to build an Indigenous trauma skilled workforce.

Kids on Country not in Custody NT, supporting GMARs [Grandmothers against Removal]  
Iris Curteis, Yarning Circle facilitator

*Pending 2023 Inscribing Signs with a Finger Dipped in Light – A Spiritual Cultural Approach to Dying. May '23 – Feb '24; convenors: Irmhild Kleinhenz, Iris Curteis*

Link to the section work: we use creative sources and insights offered by Spiritual Science, to reveal death as the most sacred moment in life; a moment that is entirely individual. Out of this insight, that all life is a process of *stirb und werde*, Goethe's 'die and become', we will focus on creative approaches: Contemplative Enquiry as a 'way of knowing'; the metamorphosis of the image of death in visual art and poetry; music therapy, creative writing/poetry, oral storytelling and folktale research, eurythmy, speechformation (in particular the vowels, but also the use of rhythm to ease breathing and reduce anxiety, etc.); meditation and inspiring with deeply insightful presentations that will encourage a creatively approach dying and death in our own life and enable us to support others journeying towards the threshold. A further question we wish to explore is how our fear of death and dying has separated us from life imbued with Spirit and pushed us deeper into materialism and consequently onto a path of destruction we now know by the term of 'omnicide'. Can we find new approaches to dying and death for the sake of Earth's healing and to evolve humanity towards freedom and love? Our increasingly challenging times will provide us with opportunities to realise and to deepen our spiritual interconnectedness and responsibilities. If you are interested in this research: please contact Irmhild Kleinhenz [naturosophy@protonmail.com](mailto:naturosophy@protonmail.com) or Iris Curteis [an\\_lomall@bigpond.com](mailto:an_lomall@bigpond.com)

*Pending 2023 – 2024 Singing the Nettle – Silence and Rewilding in Folktales; A Collaboration between storytellers, artists, musicians, and researchers.*

Research and Storytelling of Tales of the ATU 451 type.

What is Rewilding in the context of storytelling and folktales?

Unless we are storytellers and have deep reaching roots embedded in the mycelium of folktales across different cultures and ages, we are often dependent on stories, recorded in writing, by 'collectors' and editors who vet the stories according to their underlying impulse for collecting,

the social forces of the time they live in, their spiritual/religious belongings and the traditions that shape and form their own views of life. A further significant influence is the designated audience, for example, Perrault sanitised bawdy, rough and ready folktales and turned them into polished satirical entertainment pieces for the French court, while the Grimms collated folktales primarily for the linguist value and the way they preserved Germanic language and cultural traits during a time of French occupation of parts of what we now call Germany.

These circumstances create dominant, heavily edited and prescriptive versions of these folktales that are repeated endlessly. The repetition reinforces narratives of supremacy, redemption through subservience and the rewards gained by climbing the social ladder, the attainment of wealth and power.

But Folktales are creative touchstones and common reference points and there is a growing danger that – particularly in this age of rapidly developing AI – we hear ‘Sleeping Beauty’ or ‘Cinderella’ etc. and think we already know the story and all that it is about. But what we really know is the dominant ‘narrative interpretation’ informed by the context in which we have chosen to place ourselves.

We know even less about the full impact of Folktales, Myths or Legends on our cultural competency, our perception of lore [and therefore law] or the ways they create social cohesion and individual authenticity in thinking, feeling and will – let alone our physical health or the wellbeing of human communities. We have forgotten their diversity and lost access to the many voices with which they sing to us of our humanity.

By slow repetitive reduction of difference, we have lost the complexity of the many stories and the complexity within one story. Folktales that once connected to the multitude layers of being – from the life of the forests, the animals, the elementals, water, fire, air, human and spiritual beings – have largely been reduced to an anthropomorphic focus. The initial relationships to a multitude of kin have been lost, ignored or worse, denied.

Folktales offer us fluid boundaries between the human and non-human, kin and stranger, life and death, and shapeshifting. They teach us about the importance of tending to ‘bones’ and ‘ashes’, the tasks deemed impossible, and the intimate attention we need to pay – now more than ever – to our non-human kin that allows all life to thrive and succeed. Folktales, above all teach us of the times and circumstances, in which we must find the courage to dare disobedience, and to actively transform our circumstances.

SINGING THE NETTLE is about community, rituals and ways of rewilding ourselves to better meet the needs of our time and the needs of our children’s children, to know and sustain our humanity in the face of rapidly developing AI and Singularity. It’s about *finding* in a world of losses. Rudolf Steiner (*The Temple Legend* GA 93 p.153) refers to the folktale as the source or wellspring of strength for the future of humanity, ‘The human spirit into which I imprint folktales today will, when it reincarnates, be so prepared that it will grasp Truth in a more complete/perfected form. Because all folktales were created with the full knowledge that the human spirit reincarnates, and [they] prepare this spirit to take hold of Truth with greater ease. Folktales are not based on belief, but on knowledge, on the experience of reincarnation.’ Because the folktale expresses something so integrated in human experience, the wisdom they contain and transmit encompasses the comprehensive truth of all humankind.

Expressions of interest and collaboration warmly invited: [an\\_lomall@bigpond.com](mailto:an_lomall@bigpond.com)