

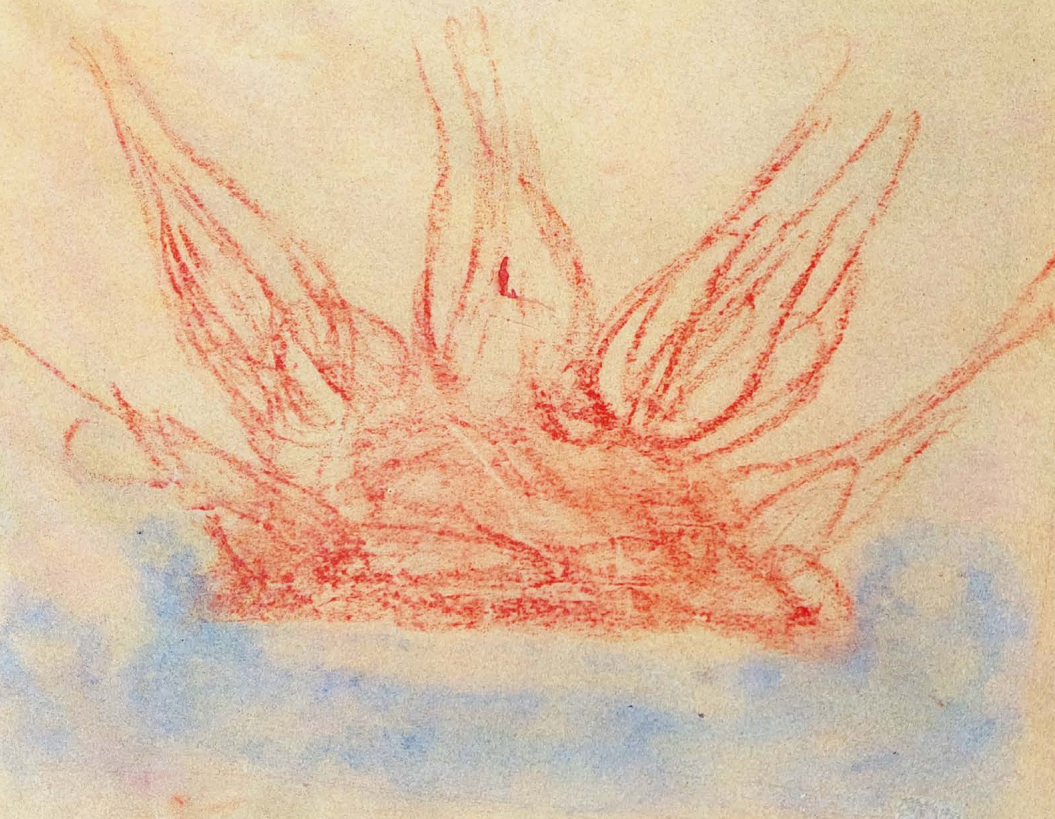
# The New Art Impulse Centenary

Art Intensive Week  
Architecture  
Sculpture  
Painting



Visual Art Section

July 31 – August 7  
2022



# The New Art Impulse Centenary

**Art Intensive Week**  
**Architecture**  
**Sculpture**  
**Painting**

Cover page:

Angèle Ruchti  
"Wege ins Unerwartete"  
(Paths into the unexpected)  
50 x 50 cm  
egg tempera on jute  
2021/22

Alanushochschule  
Draft design of a building  
Watercolor

left:

Rudolf Steiner  
Nature Moods

The Visual Arts Section is using the 100th anniversary of the New Painting Impulse as an opportunity to organise an intensive art week at the Goetheanum, during which work will be done on various themes in the fields of painting, sculpture and architecture. In the morning we will begin with an impulse on the connection between "cognition and artistic creation" based on Rudolf Steiner's early work *A Theory of Knowledge Based on Goethe's World Conception*. This will be followed by contributions that shed light on the relationship between the individual arts. After this common beginning, we will divide into three groups for in-depth study. The painters will work in various groups on the theme of "Moods of Nature". The sculptors devote themselves to the "plinth motifs of the first Goetheanum" and the architects deal with the theme of "design of a building commission". In the evening the sculptors will take part in the painters' programme, the architects will stick to the architectural themes. The special location of the Goetheanum campus also offers the opportunity to appreciate the architectural and sculptural originals on site. From 1 August to mid-November 2022 there will be an exhibition with the original sketches of Rudolf Steiner's "Moods of Nature", works by Henni Geck, Gerard Wagner, Elisabeth Wagner-Koch, Walter Roggenkamp, Fritz Billing and works by artists who have dealt with moods of nature in their works. We look forward very much to working together in these difficult and, for many people, sorrowful times on the inner formation and transformation of being human.

For the Visual Arts Section

*Christiane Haid*

Christiane Haid

*Pieter van der Ree*

Pieter van der Ree

# Painting

## Centenary of motif sketches for painters

With Caroline Chanter, Markus Fischer, Esther Gerster, Christiane Haid, Katrin Hofmann-Hurter, Angèle Ruchti, Alexander Schaumann, Pia Schultze-Schilddorf, Edgar Spittler, Peter Stebbing, Torsten Steen, Lillian Torjussen, Pieter van der Ree, Hannes Weigert, Dino Wendlandt



In June 2022 it will be 100 years since the painter and sculptor Henni Geck asked Rudolf Steiner for a painting course where objective laws of the spiritual could be learned. In response, Rudolf Steiner created nine motif sketches in pastel with the "Nature Moods"; others followed. Are these sketches still relevant after 100 years? With the Nature Moods, Rudolf Steiner draws aside the veil a little by proposing a view of nature that leads into its innermost being, unveiling the active forces of nature and revealing the great cosmic rhythms. These sketches were worked with in very different ways. Some have kept close to Rudolf

Steiner's guidelines; others have understood the sketches primarily as a meditative inspiration. The intensive week is intended to help people get to know the sketches and to exchange views on different working approaches. It is aimed at artists, art students and people interested in art.

Time	Sunday, 31.7.	Monday, 1.8.	Tuesday, 2.8.	Wednesday, 3.8.	Thursday, 4.8.	Friday, 5.8.	Saturday, 6.8.	Sunday, 7.8.
9.00	Tuning in – discerning the impulse and creating art - Christiane Haid							
9.30		Spaces in architecture and sculpture Pieter van der Ree, Torsten Steen	Spaces in architecture and painting Luigi Fiumara, Angèle Ruchti	Form & design in sculpture and painting Alexander Schaumann, Torsten Steen	Form & Design in architecture and painting Pieter van der Ree, Esther Gerster	Color in architecture and painting Pieter van der Ree, Pia Schultze-Schilddorf	Color in painting and architecture Esther Gerster, Alexander Schaumann	Tasks and challenges of art today Christiane Haid, Pieter van der Ree
10.30	Coffee break							
11.00	Workshops							Closing plenary
12.30	Lunch break							
14.00	Contemplation in the exhibition Esther Gerster et al.							
15.00	Workshops							
18.00	Evening break							
20.00	Welcome Work motives and preview of the week Christiane Haid, Torsten Steen, Pieter van der Ree	Unassuming sketches – the being, the task, the experience Alexander Schaumann	The Being of color and the Nature Moods. Image and lustre colors Angèle Ruchti	Henni Geck, who asked about the path of schooling for painters Katrin Hofmann-Hurter, Dino Wendtland	Nature Moods as an impulse for the future Peter Stebbing Painting at the beginning Hannes Weigert	Rudolf Steiner's New Art Impulse, looking at painting Edgar Spittler	Shared viewing of the paintings from the workshops	
21.15		Guided tours through the painting schools in Dornach	Visit to Henni Geck's places of work Katrin Hofmann-Hurter	Visit plant-dye laboratory with introduction to the work Robert Wroblewski	Exchange about the respective approaches to the Nature Moods	Exchange about the respective approaches to the Nature Moods	Free initiatives	

# Sculpture

## Rudolf Steiner's idea of metamorphosis in the seven plinth motifs of the first Goetheanum

With Benno Otter and Torsten Steen

The seven plinth motifs of the Goetheanum are the basis of Steiner's metamorphoses. The basic laws of the transformation of form can be easily studied here. Furthermore, they offer the possibility to explore fundamental qualities of form. The planetary qualities should also be felt. I imagine in collaborative modelling we approach

the forms together, working in detail with Rudolf Steiner's small sketches of the architectural model. The exchange of ideas will influence the direction of the work. At noon Benno Otter will familiarize us through Goethean plant observation with the different species of trees making up each column of the first Goetheanum.

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10.30	Coffee break							
11.00		Modeling, block 1: First plinth	Modeling, block 3: Second plinth	Modeling, block 5: Third plinth	Modeling, block 7: Fourth plinth	Modeling, block 9: Fifth plinth	Modeling, block 11: Sixth plinth	Closing plenary
12.30	Lunch break							
14.00		Tree contemplation Benno Otter Beech: hornbeam	Tree contemplation Benno Otter Ash	Tree contemplation Benno Otter Cherry	Tree contemplation Benno Otter Oak	Tree contemplation Benno Otter Elm	Tree contemplation Benno Otter Maple/Birch	
15.00		Modeling, block 2: First plinth	Modeling, block 4: Second plinth	Modeling, block 6: Third plinth	Modeling, block 8: Fourth plinth	Modeling, block 10: Fifth plinth	Modeling, block 12: Seventh plinth	
18.00	Evening break							
20.00	Welcome Work motives and preview of the week Christiane Haid, Torsten Steen, Pieter van der Ree	Unassuming sketches – the being, the task, the experience Alexander Schaumann	The Being of color and the Nature Moods. Image and lustre colors Angèle Ruchti	Henni Geck, who asked about the path of schooling for painters Katrin Hofmann-Hurter, Dino Wendtland	Nature Moods as an impulse for the future Peter Stebbing Painting at the beginning Hannes Weigert	Rudolf Steiner's New Art Impulse, looking at painting Edgar Spittler	Shared viewing of the paintings from the workshops	



Plinth motifs of the first Goetheanum

# Architecture

## Organic design. How do I develop an architectural motif from an architectural assignment?

With Yaike Dunselman, Markus Fischer,  
Luigi Fiumara, Gerhard-Paul Reeh,  
Pieter van der Ree



An essential feature of organic design is the attempt to develop the design of a building from the architectural assignment itself. The assignment includes the function of the future building, the people for whom one builds, as well as the character of the surroundings, the building materials used, the technology employed and, last but not least, the time in which one is building. How can you develop a coherent and consistent architectural design from all these very different circumstances and requirements? We will try to find out this week with the help of a small drafting task on the Goetheanum grounds.

We will approach this task step by step by means of artistic and perceptual exercises. As an additional inspiration for this process, there will be contributions from the other arts on the topics of space, form and color, reflections on the buildings on the Goetheanum campus and evening presentations by various architects who will demonstrate how they arrive their designs.

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10.30	Coffee break							
11.00	Architecture group							Closing plenary
12.30	Lunch break							
14.00	Architectural observations on the Goetheanum campus							
15.00	Architecture group							
18.00	Evening break							
20.00 bis 21.15	Welcome Work motives and preview of the week Christiane Haid, Torsten Steen, Pieter van der Ree	Insights into the design process Markus Fischer	Insights into the design process Pieter van der Ree	Insights into the design process Luigi Fiumara	Insights into the design process Paul-Gerhard Reeh	Insights into the design process Yaike Dunselman	Shared viewing of the paintings from the workshops	

# Biographien

## Caroline Chanter

MPainter and art therapist. She teaches at the Rudolf Steiner Malschule, Dornach.

## Yaike Dunselman

Studied architecture at the Alanus University for Art and Society in Alfter near Bonn in Germany. Together with Lars Frerichs, they founded and lead the Dutch-German architectural bureau “neun grad architektur” which works on projects in the fields between such opposites as supermarkets and the Goetheanum. The projects realised by “neun grad architektur” have received several awards, including the BDA Prize of the German state of Niedersachsen, the AIT Award, the Fritz Höger Prize (special mentation), AIA Architectuurprijs, Hedy d’An conaprijs, Iconic Awards, German Ziegelpreis, Bremer Design Prize.

## Markus Fischer

Architect, studied at the U/GH Siegen (Germany) and at the Section for Visual Arts, managing director of the social therapeutic community Altenschlirf, Herbstein near Fulda (Germany), active there and beyond in renovation and new construction planning for people of socio-therapeutic living communities.

## Luigi Fiumara

Studied architecture at the University of La Sapienze in Rome. 2000-2010 responsible for the architecture department of the Visual Arts Section at the Goetheanum. Since 2003 Boardmember of IFMA, chairman since 2012. Since 2007 honorary professorship of the National University of Civil Engineering and Architecture in Kiev (UA). Lecturing, consulting and teaching in several countries in Europe, in India and the USA. Planning activity in Italy, Switzerland, Germany, Romania, Ukraine, Russia and India.

## Esther Gerster

After training and working as a kindergarten teacher at the Rudolf Steiner School in Lugano, four years of art education at the Goetheanistische Studienstätte in Vienna. Teaching of art at the Rudolf Steiner School in Oulu, Finland, glazing and murals, collaboration on the the ceiling painting in the Great Hall of the Goetheanum, training in glass-etching, painting courses, Goetheanum guided tours, exhibitions.

## Christiane Haid

studied educational science, German language and literature, history and art in Freiburg and Hamburg. 2012 doctoral thesis: “Myth, Dream and Imagination. The Little Myths of Albert Steffen”. 2009-2019 managing director of the Publishing House “Verlag am Goetheanum” and from 2019 onwards its programme director. Since 2012 Head of the Section for the Literary Arts and Humanities and since 2020 Head of the Visual Arts Section.

## Katrin Hofmann-Hurter

Grown up on a farm at Lake Zurich, CH. Studied hand weaving. Apprenticeship and following collaboration with Walther Roggenkamp. From this the affinity with Steiner’s sketches arose. Has a family with children. 30 years of responsible co-working in L’Aubier, an initiative in French-speaking Switzerland above Neuchâtel.

## Benno Otter

Born in the Netherlands. Bio-dynamic education in the Netherlands, then worked as a vegetable gardener in Camphill Ireland. From 1982 until now working as a gardener in the gardening department at the Goetheanum. Course teaching at the Goetheanum and abroad.

## Paul-Gerhard Reeh

Birth and childhood in the place where nothing exists in the Namib Desert. Since 1972 life and work in Germany with frequent changes of location. 1981-90 Studium Generale in philosophy, theology, political science, eastern European history and architecture. Since 1991 freelance architect/artist. Offices in Stuttgart, Munich, Basel, Badenweiler. Research and teaching on the salutogenetic effect of art as well as on human and architectural body formation.

## Angèle Ruchti

Involvement with art and painting since youth. 1991 Social-aesthetic study year Dornach, 1996 graduated in painting at the Visual Art School Basel, 1997 Participation in the specialized class for Graphic Art, Gewerbeschule Basel, 1998 teacher training seminar Dornach. Since 1998 freelance painter in Anzère and Kreuzlingen. Since 2016 focus on art in everyday life, art as social aesthetics.

## Alexander Schaumann

Studied painting and art history with Gerhard Richter and W. J. Hofmann in Düsseldorf. Since then freelance artist, lecturer for painting, art history, Anthroposophical study of man, Goetheanistic view of nature and the self-developed view of man. Active at the Waldorf teacher training seminar in Dortmund and from 2012-19 in the Waldorf teacher training in China. Lives in Bochum.

## Pia Schulze-Schilddorf

Painting studies at the Malschule at the Goetheanum; training in “colordesign in architecture” at the House of Color HF, Oerlikon / Zurich. Self-employed as color designer in architecture and part-time in the care of adults. Mother of two adult children.

## Edgar Spittler

Apprenticeship as porcelain painter, 1982-1986 Training at the Seminar for painting in Stuttgart. Since 1976 freelance painter; extensive autodidactic studies in the field of painting and art history. 1986-2003 teacher for painting/drawing and art history at the Seminar for painting. Since 2004 continued freelance painter and course instructor.

## Peter Stebbing

Studied in England and emigrated to the USA in 1966, where he earned an MFA and taught at the City University of New York. This was followed by a longer study with Gerard Wagner. He is the editor of art books and since 1992 director of the Arteum painting school.

## Torsten Steen

After studying art with Gerard Wagner and the teacher training at the Goetheanum, teaching in the field of art, art history and biology in Silkeborg (DK), Winterthur (CH) and Ins (CH).

## Lillian Torjusson

Certified painter, art therapist, eurythmist and Waldorf teacher. Study of fine arts at the Freie Malschule Dornach, at Emerson College and at R. Steiner University College. She has experience as a stage eurythmist, as an art therapist and teacher at a Waldorf school and in a kindergarten. Lives as a freelance artist in Norway. International exhibition activity.

## Pieter van der Ree

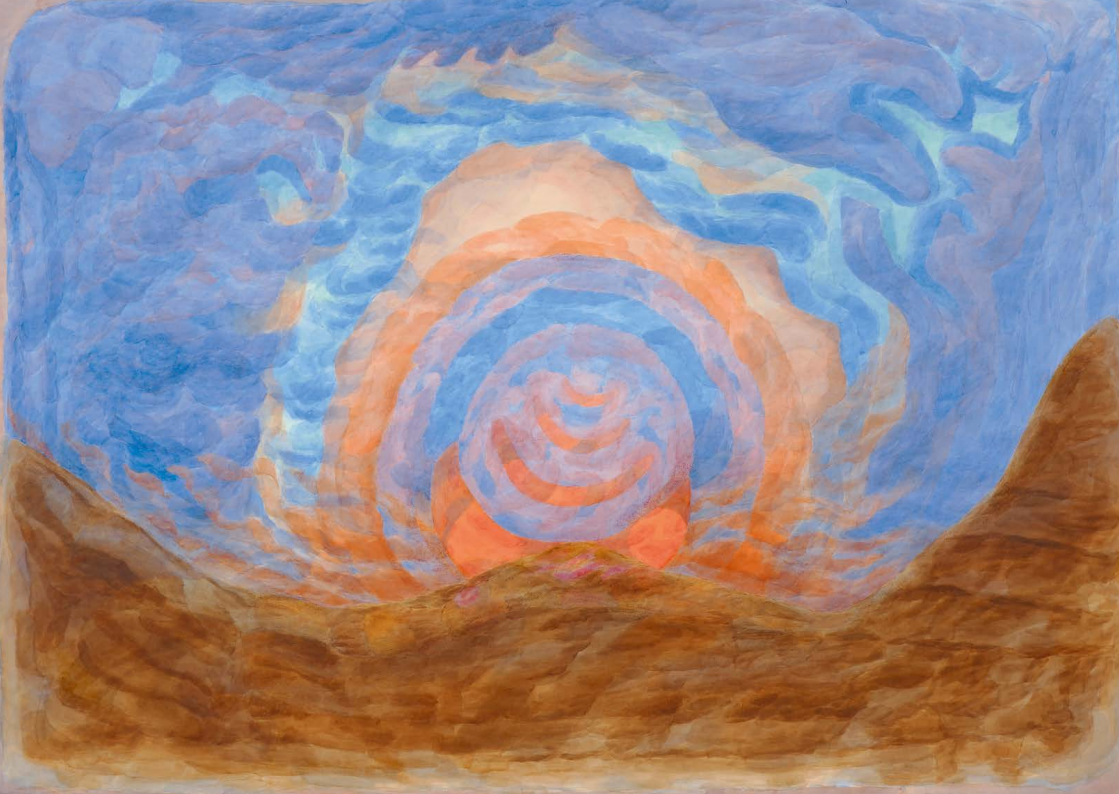
Studied architecture at the Technical University in Delft (NL). Since 1990 independent architect in the field of ecological building and organic design. Publications on the interaction between man and architecture, on organic building – “Organic Architecture” (2000); 2003 curator of the travelling exhibition on “Organic Architecture, Man and Nature as Inspiration for Building”. Since 2005 he has held the chair for organic architecture at the Alanus University of Arts and Sciences near Bonn.

## Hannes Weigert

Studied painting at the Goetheanum with Bo Eriksson and Gerard Wagner (1985-91). Research on Rudolf Steiner’s designs for painting. Projects: “Nature Moods” (1989), “Malschule am Goetheanum” (1991-95), “Kores Haus” (1996-2003), “The School of Nature” (2003-10), “Malerverksted” (Norwegen 2009-16), “Øya/Brentanos Studio” (2017-18), “Das Bewusstsein der Malerei” (2021).

## Dino Wendtland

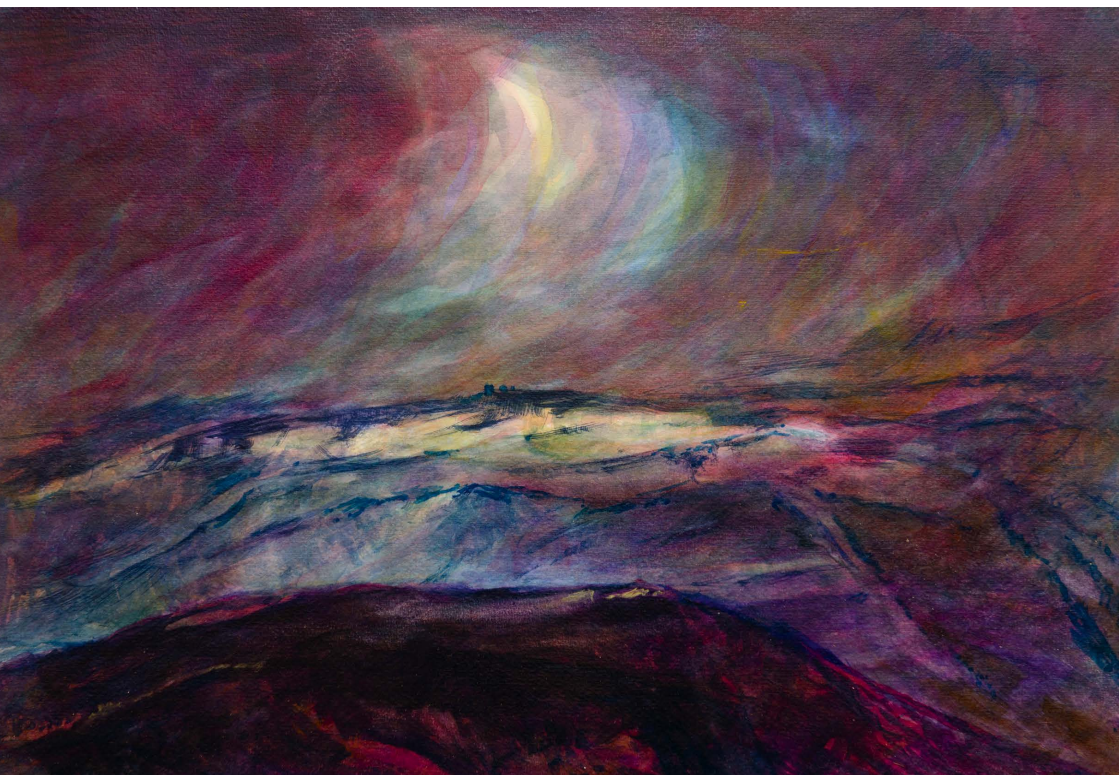
Studied painting with Christian Hitsch in Dornach. Curator of the art collection at the Goetheanum.



Moonset,  
watercolour,  
Henni Geck

Moonrise,  
watercolour,  
Edgar Spittler

Architectural  
drafts and plan,  
Pieter van der Ree



# Workshops Painting

## 1. CAROLINE CHANTER:

### Therapeutic aspects of nature-mood sketches - according to the method of Gerard Wagner

Inner balance and health can be achieved by following a path of equilibrium in colors. The work with plant pigments enhances the inherent quality of healing. (German/English)  
Max. 12 participants.

## 2. KATRIN HOFMANN-HURTER:

### The training sketches for painters

What makes the training sketches still interesting after 100 years? Where does their potential lie? On the basis of the first pair of sketches we will get into the artistic questions. We paint. Please bring along marten/cattle hair brushes of different widths

## 3. ANGÈLE RUCHTI:

### Painting course. Image and lustre colours - nature moods and realms of being

We will examine in painting the realms of mineral, plant, animal and human being. Starting from the nature moods we can shed light on these areas. The focus is on the image and lustre colors.

## 4. EDGAR SPITTLER: Exercises for learning and deepening the painting language

In order to be able to create with the colours, I have to learn increasingly the language, the expressive possibilities of the colours and then work with them artistically. Each color has its own tendencies of movement which move towards the formal. Hence, it is for the visual design that is to emerge from the colours necessary to develop an artistic language of form. In our workshop we want to try suitable exercises to enter this painting issue.

## 5. PETER STEBBING: From the composition of meaningful archetypes - painting out of the color

The "Nature Moods" inaugurated a new training in painting. They have remained largely unnoticed. In our painting course we want to show how these archetypes can be built up in a meaningful way. They require continuous practice; but in the first steps we already feel a direct experience. More than anyone else Gerard Wagner has given artistic expression to these archetypal motifs. He developed a consistent artistic method based on Steiner's indications. In his essay "The Individuality of Color" he explains how form can arise from color. This approach is about - as in Anthroposophy itself - being human. (German/English)

## 6. LILLIAN TORJUSSON: Living design of the world polarities

Partly experimental discovery together: Using the sketches of the nature moods by Rudolf Steiner and Henni Geck, we will try to submerge ourselves inwardly into the essential substance of colours. We will explore contrasting elements and moods as gestures and colour sounds. Major and minor in painting, image and lustre colours, etc. With eurythmy as an introduction and as a deepening of the experience of colour. Please bring your own watercolour brushes of various width, and eurythmy shoes/soft shoes.  
Max. 12 Participants.

## 7. HANNES WEIGERT: Rudolf Steiner, Nine Sketches for Painters (1922)

Reflections on the original sketches, pictorial studies, conversation.

# General Information

## The New Art Impulse Centenary

### Art Intensive Week

Conference of the Visual Arts Section at the Goetheanum

from Sunday, 31st July to Sunday, 7th August 2022

Application requested prior to: Sunday, 17th July 2022

Conference prices:	Sponsorship price <sup>1</sup> :	800 CHF
	Normal price:	650 CHF
	Concessions <sup>2</sup> :	550 CHF
	Students <sup>3</sup>	100 CHF

### Conference meals

The 6 lunches on August 1st to 6th are included in the conference price (except student price) and cannot be deselected. 6 dinners can be booked separately on August 1st to 6th for a total price of 150 CHF.

The meals cannot be booked individually. Gluten-free meals can be provided; unfortunately, other food intolerances cannot be taken into account in this context.

### Parking permit

For the period of the conference: CHF 49 (not right next to the Goetheanum building).

If you have a disability, please display your disability badge in your car.

### Methods of payment/confirmation

In order to avoid credit card fees and large crowds, we ask you to settle the bills by bank transfer at least 5 days before the start of the event. Paid cards can be picked up at reception up to half an hour before the start of the event.

In the case of group registrations, the institution receives a collective invoice; Subsequent registrations can only be booked and billed individually.

*Credit cards (all countries):* The full amount will be charged to your credit card as soon as your booking has been processed. You will receive postal or email confirmation of your booking and payment.

*Invoice Switzerland:* Confirmation of booking and an invoice will be sent to you once your booking has been processed. Please note that we only send out invoices up until 7 days before the beginning of an event. After that, payment is only possible by credit card or on arrival.

*Invoice Eurozone:* Confirmation of booking and an invoice will be sent to you once your booking has been processed (Euro account) per email.

*Other countries / non-EU:* Payment only possible by credit card. After processing, a registration confirmation and debit confirmation will be sent by email.

Please note: the invoice amount must be received by us 5 DAYS before the start of the event.

**Conference tickets:** In order to avoid credit card fees and large crowds, we ask you to settle the bills by bank transfer at least 5 days before the start of the event. Paid cards can be picked up at reception up to half an hour before the start of the event. In addition to cash in CHF or €, we also accept VISA, MasterCard, ec-direct and Postcard Switzerland.

**Cancellation:** Bookings may be cancelled free of charge up to 14 days prior to the beginning of the conference (17.05.2022, date of posting). After that, 50% of the conference fee will be charged. Meals, breakfast, parking permit and group accommodation may be cancelled free of charge up to 1 day prior to the begin of the conference (30.07.2022). Cancellation on the day when the conference begins or failure to attend are subject to an invoice of the total of 100%. Substitutes will be accepted at no extra cost.

**Cancellation insurance:** Subject to a payment of 5% of total costs (CHF 10 minimum) full cancellation insurance can be taken out to cover illness (including dependent children and partner), job loss and force majeure. Terms of insurance can be downloaded at:

<https://www.goetheanum.org/en/events/informations/>

**Data processing:** All data will be electronically recorded and filed and not passed on to any third party.

## Goetheanum

Reception | Mailbox | CH-4143 Dornach | Fax +41 61 706 44 46

Tel. +41 61 706 44 44 | [tickets@goetheanum.ch](mailto:tickets@goetheanum.ch)

<https://www.goetheanum.org/en/the-new-art-impulse-centenary>

# Booking Form

# 21WK

The New Art Impulse Centenary

Art Intensive Week

Conference of the Visual Arts Section at the Goetheanum

from Sunday, 31st July to Sunday, 7th August 2022

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Please complete the booking form and mail, fax or email to:

Goetheanum Empfang, Postfach, CH-4143 Dornach

Fax + 41 61 706 4446, Tel. + 41 61 706 4444 email tickets@goetheanum.org

Please fill out in block capitals!

☐ Ms. ☐ Mr.

Name, first name

Billing address ☐ private address ☐ address of institution

if so, name of institution

Street, n°

Town

Postcode

Country

Phone/fax

Email

Occupation

I need translation into ☐ English

Conference subject (please select only one): ☐ Architecture ☐ Sculpture ☐ Painting

Conference ticket (including 6 lunches on August 1st-6th, obligatory)

☐ CHF 800 sponsorship price<sup>1</sup> ☐ CHF 650 normal price ☐ CHF 550 Concessions<sup>2</sup> ☐ CHF 100 students<sup>3</sup>

Meals (6 dinners, August 1st-6th) ☐ 150 CHF

Food intolerance to ☐ gluten ☐ lactose

Working groups (only for painting) 1st choice, No. \_\_\_\_\_ 2nd choice<sup>4</sup>, No. \_\_\_\_\_ 3rd choice<sup>4</sup>, No. \_\_\_\_\_

Parking at the Goetheanum ☐ Parking card: 49 CHF

Insurance ☐ Cancellation insurance (5% of the total costs, CHF 10 minimum)  
See cancellation conditions in the General Information

## Payment methods

☐ on invoice (only Switzerland and Euro zone)

Credit card (all countries) ☐ Visa ☐ MasterCard

Card number: \_\_\_\_ / \_\_\_\_ / \_\_\_\_ / \_\_\_\_ Expiry date: \_\_\_\_ / \_\_\_\_

I agree to the terms of payment and cancellation.

Place, date, signature

<sup>1</sup> Should you be in a position to pay an additional amount, this would help to cover the costs of the conference and support the work of the section.

<sup>2</sup> Concessions apply OAPs, the unemployed, people with disabilities who receive benefits. Proof of status has to be submitted with your booking form.

<sup>3</sup> Students price apply for students, schoolchildren, those in training, military or civil service. Proof of status has to be submitted with your booking form.

<sup>4</sup> When registering, your first choice is no longer open, is cancelled or will be cancelled, your second and third choice will be taken into account. If your first, second or third choice is full, we will try to contact you. Please look for updated information at the start of the conference.