

# THE BASIS OF COLLOT THERAPY

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## CONTENTS

SHORT BIOGRAPHY OF LIANE COLLOT D'HERBOIS	
LIANE COLLOT IN LIGHT, DARKNESS AND COLOUR	
Darkness	
Light	
Encounter between light, darkness and colour	
Colour	
LIGHT, DARKNESS AND COLOUR IN THE HUMAN BEING	
THE ARCHETYPE OF THE THREEFOLD CONSTITUTION OF THE HUMAN BEING	
THE VERTICAL SPIRAL IN LIGHT, DARKNESS	
THE VERTICAL SPIRAL APPLIED TO COLOUR	
Colour and colour movements between top and bottom	
Colour and colour movements between front and back	
The middle system of the Human Being	
REVERSAL OF THE LAWS IN NATURE INTO HUMAN LAWS	
SYNTHESIS	
THE SPIRITUAL ORGANIZATION AND THE HUMAN CONSTITUTION REGARDING LIGHT, DARKNESS AND COLOUR	
The two main streams	
The two secondary streams	
The connections between the four streams	
THE PREREQUISITES FOR GOOD HEALTH	
The two pathological tendencies	
The nerve process carried by the light is too strong	
The concept of foreign bodies	
The process carried by the blood levels is too strong	
The concept of a kind of congenital tuberculosis	
THE THERAPEUTICAL POSSIBILITIES	
Strengthening the dissolving activity of darkness and colours with a lot of darkness	
Strengthening of the individualizing and creative activity of the light and colours with a lot of light	
SYNTHESIS	
APPLICATION TO ARTISTIC WORK WITH CHARCOAL	
White and black and their relation to carbon	
The implementation	
The charcoal exercises	
APPLICATION TO THERAPEUTIC WORK IN CHARCOAL	
APPLICATION TO THE ARTISTIC WORK IN WATERCOLOUR	
The "wet on wet" technique on a horizontal plane	
The "veiling" technique on a vertical plane	
SYNTHESIS	
GENERAL CONDITIONS OF A COLLOT THERAPY	
The therapy is individual	
The therapy follows a strict rhythm	
Free images are essential	
Free images open up for diagnosis	
THE RELATIONSHIP WITH THE DOCTOR	
BIBLIOGRAPHY	

# BASICS OF COLLOT THERAPY

## VERY SHORT BIOGRAPHY OF LIANE COLLOT D'HERBOIS

Liane Collot d'Herbois (1907-1999) was an English painter and therapist who, from the beginning of his pictorial activity, wanted to discover a *"common element acceptable to all"* in the realm of colour. Her encounter with the teachings of Goethe and Rudolf Steiner enabled her to lay the foundations for the objective pictorial conception she was striving for.

She can thus be considered the heir of these two personalities in the field of colour: also thanks to her relation with Dr. Ita Wegman, and the integration of her research, but also thanks to her own inspirations and experiences as a painter and therapist, she developed an increasingly rich conception of man in relation to light, darkness and colour.

## LIANE COLLOT IN LIGHT, DARKNESS AND COLOUR

Hearing a reading by Liane Collot d'Herbois was an impressive event. As she spoke of her incipient conception of colour in the dynamic tension between light and darkness, she took her audience into a great meditative movement. We lived with her what she described, apparently inspired by large and powerful images, in an ever new experience.

Here are some excerpts from her book on therapy.

### DARKNESS

*"In the macrocosmic sense, light and darkness are the Primordial Creators. They form the great cosmic polarity from which all creation emerges at the dawn of time. Darkness comes first; she is the mother of all substance. It envelops everything, penetrates everything, supports everything. The darkness is an expression of cosmic sympathy, pouring out,, enveloping and carrying. She is the carrier of warmth, love and gravity, which is itself an expression of sympathy. The darkness fills, it gives substance, but it is formless in itself and has no possibility of giving form, it can form neither a center nor a circumference. Darkness existed before the light. It is the very first principle of creation and also the mightiest. There is a certain activity of will in it, as if a being that wills its own being. Darkness has a connection to all qualities of goodness,, nursing, carrying and loving care, growth and sustenance. We can come to an understanding of this cosmic aspect of the darkness, if we carefully study all that Rudolf Steiner said about the first great incarnation of this Earth, which he calls Old Saturn. He describes it as an intricate body of warmth in a universe of darkness. Just structures of warmth in an endless darkness that went through many stages of development until towards the end of its period of existence the first glimmer of light appeared..."*

### LIGHT

*"In the face of darkness we have the light, and from it arises the cosmic antipathy that ends in form. The form is the end of movement and is manifested where the light meets the darkness (...) It is the expression of cosmic antipathy. She is the bearer of a formative impulse. Sure, cold, done. It is strongest near its source, the further it goes the weaker it gradually becomes until it disappears entirely in the periphery."*

### ENCOUNTER BETWEEN DARKNESS AND LIGHT

*"As soon as the cosmic light radiates into the cosmic darkness, an impressive movement occurs. Through their sympathy, the darkness moves towards the light and tries to integrate it into their own being. Through its powers of antipathy, the light repels the darkness, removes it, pierces it and makes a way to continue its way (...) The light creates space by rejecting the darkness. The darkness is supplanted by the light and then moves towards the light, in waves, in spirals. It does not move by itself, it carries the impulse to move and it is this impulse that awakens and materializes as soon as the light emanates (...) In their encounter there is a great movement, a great drama, both a battle as well as a reconciliation in one."*

### COLOUR

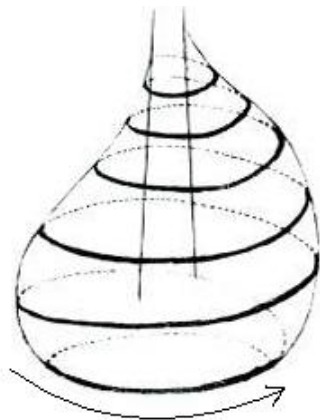
*"This interaction between light and darkness, this movement in space, is the background of all colour, is the origin of colour (...) The working of light and darkness first brings out movement in the colour and then colour. The movement is behind colour. The movement comes mainly from the darkness (...) The colour comes into the world through it. Although we talk about many colours and give them different names, one must consider colour as one substance, one great cosmic substance, that is incessantly moving and its movements are due to the infinite variety of interactions between light and darkness (...) When it appears, colour has a greater affinity for darkness than for light, because it is carried by darkness and movement."*

## LIGHT, DARKNESS AND COLOUR IN THE HUMAN BEING

*Everything we have said about the cosmic aspect of this subject also holds good for the human being. In him the light of consciousness and the darkness of substance meet, interact in many ways. Between these two poles there is the many coloured world of the soul (...) Colour is movement. Our soul manifests itself primarily in the sphere of movement. Therefore we can consider the soul as something much more intensely connected to the world of movement and darkness - Which in the human being is will -, than with that of the light - which is thinking in the human being (...) The destructive activity that exists in the light opens a necessary path for the incarnation of the ego.*

This introduction by Liane Collot d'Herbois combines the essence of her teachings: light, darkness and colour work in people on all levels of their being, body, soul and spirit, thinking, feeling and willing. She brings together the quintessence of her research, which we will now present with a closer examination of elements from her notes, lectures and a collection of personal meditations by Liane and her painter friend Francine van Davelaer entitled Colour.

### THE ARCHETYPE OF THE THREEFOLD CONSTITUTION OF THE HUMAN BEING IN LIGHT, DARKNESS, COLOUR. THE VERTICAL SPIRAL



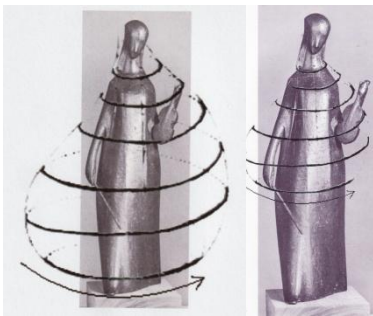
The first fundamental element from the book *Colour* is the vertical spiral. Liane Collot d'Herbois represents man in his relation to light and darkness as he is when he is awake and aware of what life brings him: the light descends from above, vertically, bearer of the individual consciousness, through the nervous system into the warm darkness of the body, carried by the blood. Between the two, between light and darkness, between nerves and blood, a great creative movement of colour carried by the rhythmic system. Through the entrance of consciousness into physicality in the form of an individualized and vertical ray of light, the space thus revealed immediately finds an upward/downward, forward/backward, left/right orientation. The darkness of the body, its warmth, its liquids, its gases are set in motion by and around the ray of light.

A great spiraling movement of lightened darkness, of darkened light is created. The world of colour, of feeling, of breathing, of alternation, of exchanges, is revealed in movement, appears in an intense perspective, floating in three-dimensional space "like a sponge in the water" as Rudolf Steiner said.

We placed this spiral around a bronze by the sculptor and painter Hans Geissberger entitled "Geiger».

In the first image, the spiral encircles the entire figure, showing how the entire human constitution is fully involved in the relationship between the two forces, light and darkness.

In the second image we find the same archetype in the middle and rhythmic part, that creates, that plays that part where colour emerges.



### THE VERTICAL SPIRAL APPLIED TO THE COLOUR

The vertical spiral and the suggestions for charcoal exercises remain valid in the realm of colour.

They are based on the same archetype that brings man to his verticality, where the head is receiving in a more specific way the light of the nerves process, with the metabolism and limbs receiving in a more specific way the warmth of the blood process and with the median system unfolding and moving to a colourful world, a world that emerges from their interrelationships.

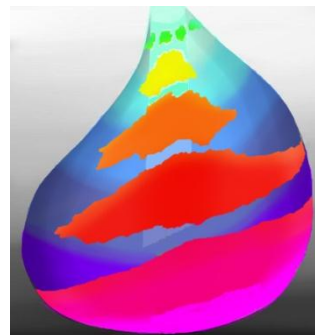
As the colours emerge from the interaction between light and darkness, they unfold in different shades and movements, more or less light or dark, more or less formed or free, in accordance with what the experiences of Goethe and their plays in atmosphere show: the darkness becomes red before the light, it becomes green in the light and blue behind the light. The light is fading, going from viridians, for example, to light cobalt and light indigo...

The spiral has been coloured to show schematically the different locations and gestures of the colours in their relationship to light and darkness.

Viridian, yellow-green, yellow, emerald green, turquoise, the colours closest to the light and its formative power correspond to the deconstructive nerve process.

Vermilion, orange, cobalt, ultramarine, the colours in the dynamic balance between the two poles correspond more closely to the intermediate processes between breathing and pulse.

Magenta, carmine, violet, indigo, burnt sienna, madeira, sepia, the colours closer to darkness and its reuniting power, have an accord with the reconstructive blood process.



#### COLOUR PLACE AND COLOUR MOVEMENT BETWEEN ABOVE AND BELOW

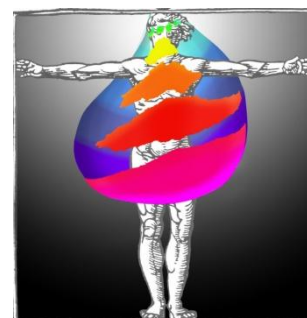
What Liane Collot d'Herbois brings from all that is new and fundamental is knowledge of the movement of each colour, straight from its relationship to light and darkness. The farther the source is away from the darkness, the darker the colours, the more uniform they are, and the slower they move. The closer the darkness gets to the light, the lighter the colour and more rapid their movement, until the light dominates and the movement of the colour is firmly controlled and fixed by the light, until fragmented - as with yellow-green or strong shaped like with turquoise. Through her discovery of the differentiated movement of colour, this becomes, as a mediator, an objective movement stretched between two polar worlds that it directly influences.

#### COLOUR PLACE AND COLOUR MOVEMENT BETWEEN FRONT AND BACK

In accordance with the laws of appearance of colour discovered by Goethe, for an observer facing the light, the whole part of the atmosphere between him and the light shows the red side of the *spectrum*. This is true for any observer located at the outer limit of the spiral. The colour is *red* because he always sees light shining through the darkness, like when we look at the setting sun through the atmosphere. The second important point is that *the reds*, manifesting before the light, take a convex gesture for the observer. They come towards him. Then we move the viewer towards the light source: he will go through all the tones, from crimson to yellow-green, until he comes under the light, in the middle of the spiral: he is then in the magnificence of the light, in the colour viridian. Then the viewer goes a step further, leaving the light source behind: the colour that surrounds him is then *blue* because he is contemplating the illuminated atmosphere against a dark background. That is, the inside of the spiral is *blue* all over around an observer who is inside it. And *the blue* moves away from him in a concave gesture, pushed away by the light. It is important to be able to imagine these particular situations well, because they show once again that colour is a unified world divided into movements and nuances that depend not only on the quality of light and darkness, but also according to the relative point of view of the observer.

#### THE MEDIAN SYSTEM OF MAN

As we have seen, this spiral can also depict what is happening at the middle pole of our constitution. She can represent the human wearing the colours that correspond to his nature: the pole of thought develops within the human being, so rather in the colours that lie within the spiral, the *blue ones*. And the pole of the will to unfold outwards, rather in the colours outside the spiral, *the red ones*. But since he possesses all the colours at the middle level of his constitution, it is possible for man to change, elevate and transform that constitution at will. For example, by consciously introducing a strong, soulful volitional activity into his thinking, thereby losing his *image* character, in order to come to an active and creative thinking. Or vice versa, introducing thoughts into his willing life and allowing him to step back to take ever more conscious and free actions. Or by working *to reach the objective nature of colour*, as Rudolf Steiner showed us, by resolutely entering into the life of the soul that has become colour, awakened in our perception in connection with our willing activity.

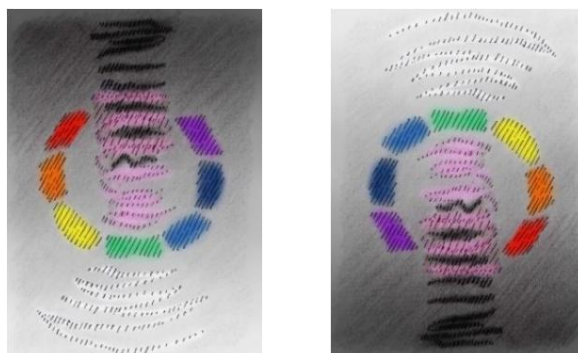


Thus man is in his own constitution as the bearer of his own atmosphere, with an inner aspect, an outer aspect balanced by his central pole, while himself being included in the general atmosphere of the earth. The earth shows itself to him from the outside, but interacts strongly with his inwardness. The atmosphere to the outside and the spiral that we carry in our condition face each other, constantly disturbing and interacting, breathing together: the so-called inner world and the so-called outer world turn out to be the same being, and the realization of the one opens the knowledge of the other, life in one opens up to life in the other...

They belong to each other in the same way that light and darkness belong to each other.

We shall now consider a question relating to the orientation of the drawings towards colour in Rudolf Steiner and Liane Collot d'Herbois. So we will see that the orientation of nature Laws and Human Laws are in some ways reversed.

#### THE TURNING OF NATURE'S LAWS INTO HUMAN LAWS



Consider Rudolf Steiner's sketch of the relative place of luster colours and image colours. If we compare this sketch to Liane Collot d'Herbois' vertical spiral, we find the same archetype, but inverted. One has to wonder here why Liane Collot d'Herbois felt the need to reverse the orientation of Goethe and then Rudolf Steiner, placing the light up and the darkness down. Let's see what makes these approaches different. In Rudolf Steiner's proposal, green is at the bottom, representing the living mantle that clothes the kingdom of nature, as the *dead image of life*; and the peach blossom/purple/magenta is at the top, representing the life of the human kingdom and the higher octave of the nature kingdom. The standpoint taken here is that of the various kingdoms, the human kingdom representing the quintessence of what nature has created her supreme dominion. Turning this image upside down does not change the relative position of the colours among themselves, nor their relationship to white - representing light, nor to black - representing darkness. Only the place of light and darkness in the vertical changes, it reverses. Why? In receiving her inspiration along with the purpose of her research, Liane Collot d'Herbois is placed from the outset in the perspective of man viewed from the standpoint of its higher constitution. It is Liane Collot who puts him on earth, who enables him to contemplate both the outer world and the movements of his soul, able to speak and to move. The ray of light, carrier of our individualized consciousness penetrates into the depths of the warm darkness of the body - they too are individualized, which is shown, for example, by the fact that we are able to maintain an overall constant temperature regardless of external events. The ray of light descends to meet warmth, materiality, transforming it into an ever more perfect instrument of consciousness-raising. In parallel, the warm darkness of the body rises to reveal the ray of light, but also to allow the individual consciousness to connect with the human community. Thus in man the laws of nature are reversed: where the plant has its roots in the dark earth and its reproductive organs turned toward heaven and light, man has his roots in light and heaven and his reproductive organs turned toward earth.

The green and the peach blood/purple/magenta, although still bearers of their inner qualities, find a completely different function here than in nature: green becomes the bearer of the individualizing and verticalizing of the light, while the peach-blood/purple/magenta becomes the bearer of the qualities of love and reunion for the nascent human community.

These two views are not contradictory, but complement each other well: as we have seen in the importance of the observer for his colour perception, it is a matter of knowing exactly where we stand.

#### SYNTHESIS

Let's summarize the conceptual foundations on which Liane Collot d'Herbois based both her practice as a painter and her practice as a therapist:

- Light and thought are essentially the same. The light penetrates the human organism via the nervous system and the senses; it awakens day-to-day consciousness and enables verticalization. The light deconstructs.
- Darkness and will are essentially the same. The darkness penetrates the warmth of the blood into the human organism through the metabolic and limb systems; it lives in the unconscious and in sleep and enables revitalization. It reconstructs.

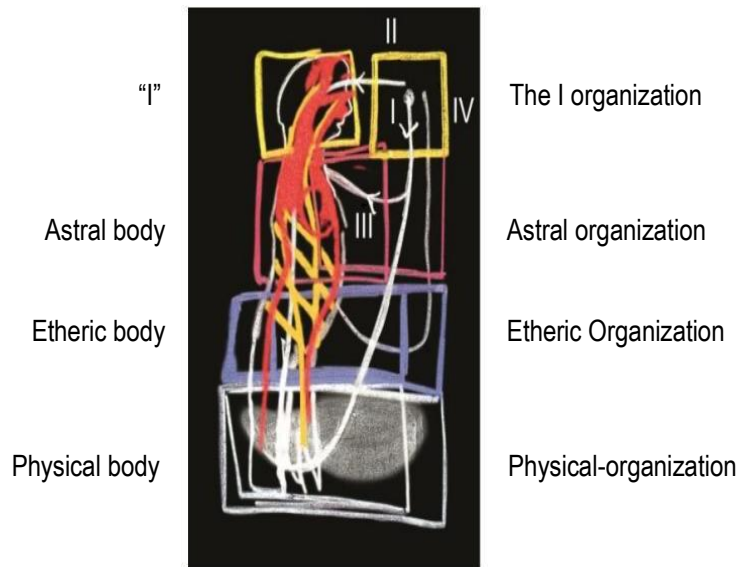
The colour and the life of the soul, the life of feeling, are essentially the same. Colour dresses the soul and its incessant movements through the rhythmic system, heart and lungs. It always balances the polarity of light and darkness. Thanks to these therapeutic elements, Collot will be able to diagnose and offer therapy.

We'll see how.

But before we move on to the practical part, we still have to add the elements of Rudolf Steiner's lecture of February 11, 1923: *The invisible human being in us, the pathological underlying the therapy*:

#### THE SPIRITUAL ORGANIZATION AND THE HUMAN CONSTITUTION REGARDING LIGHT, DARKNESS AND COLOUR

In this lecture, Rudolf Steiner describes how four currents from the "I" and the various organizations - to the right of the picture - in the different bodies of the human organism - to the left of the picture- are active.



#### THE TWO MAIN CURRENTS

##### **Current I is indirect.**

It descends through invisible astral, etheric and physical spiritual organizations, and then ascends through the circulation in the human organism in the warmth of the blood. It is a stream of reconstruction, warming, nourishing, connecting and carrying.

*In Collot Therapy, this first current corresponds to darkness, which carries and rebuilds what waking life has destroyed.*

##### **Current II is direct.**

It enters the nervous system directly through the senses.  
It is a current of deconstruction, of consciousness, of verticalization.

*In Collot therapy, this second current corresponds to the light, giving an impulse to move into the darkness, opening up a space that carries waking consciousness and verticality.*

##### **These two great streams of "I" incarnation**

They span the whole of man between his most spiritual and his most material parts, creating a great movement.

*In Collot therapy, these two currents show up more precisely in the charcoal works.*

#### THE TWO SECONDARY CURRENTS

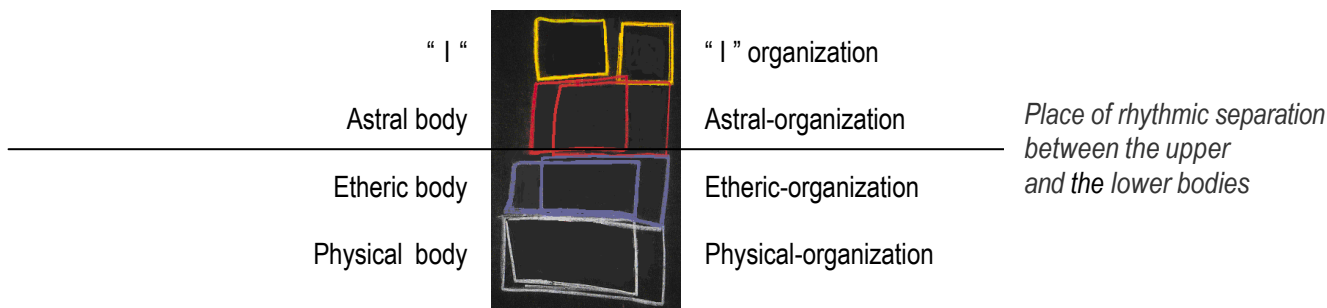
**Current III has a similar function to current II**, but works less strongly through the lungs and breathing.

*In Collot Therapy, this third current is a weakened deconstruction current. It acts in the same way as the current II to which it is linked and is better shown in the colour works.*

**Current IV has a similar function to the current I**, but has less of an effect on the pulse.

*In Collot Therapy, this fourth current is a weakened reconstruction current. It acts in the same way as the current I, to which it is connected and shows itself better in the colour works.*

## THE CONNECTIONS BETWEEN THE FOUR CURRENTS



The conference of February 11, 1923 reveals the interrelationships between the different currents. The higher and deconstructive currents, light bearers, ego and astral planes, detach rhythmically from the lower and reconstructive currents, bearers of darkness, etheric and physical planes. Thus appear the different states of consciousness, waking and sleeping, and the rhythmic zone as such, between astral and ethereal, where these two states live in the dream, where the colours are born, between light and darkness.

### THE PREREQUISITES FOR GOOD HEALTH

Rudolf Steiner tells us that man is healthy when there is a rhythmic, dynamic and ever-renewed balance between his higher and his lower constituents: they must be able to bind and to loosen themselves, in and thanks to the rhythmic system, the main task of which is precisely compensate for irregularities. When in the rhythmic system the relationship between pulse and respiration works well, that is, when the heart/respiration ratio is close to the number 4. That is, the ratio of 1 breath to 4 heartbeats is the guardian and the sign that things are going right. Otherwise the health of the person is at risk.

### THE TWO PATHOLOGICAL TENDENCIES

Health is the result of a right relationship and a right balance regained in each moment between two extremely powerful pairs of currents of power. It is thus threatened by two imbalances that manifest themselves in two ways:

- Either by a centripetal over-activity of the deconstructive neural process, carried by light and increasing the tendency to inward hardening, the propensity for sclerosis,
- Or by the centrifugal overflow of the reconstructive blood process carried by the darkness, increasing the tendency to break up through inflammation.

### THE NERVOUS PROCESS CARRIED BY LIGHT IS TOO STRONG

#### THE CONCEPT OF FOREIGN BODIES

It happens that the deconstructive nervous process carried by the light is too strong and dominates the whole constitution. Stasis then form, blocks and then tumors that live and grow outside the general organization, tending to crumble and cool like the outer matter. The tendency is to sclerosis. It can manifest up to the physical organic level, but it can also exist invisibly in the liquid and/or surface parts of the constitution.

This is what Rudolf Steiner calls a *foreign body*.

### THE BLOOD PROCESS CARRIED OUT BY BLOOD LEVELS IS TOO STRONG

#### THE CONCEPT OF A TYPE OF CONGENITAL CONSUMPTION

With this other tendency, the Light borne organizations of the ego and astral do not have the power to penetrate the etheric and physical organizations, cannot enter the lower organizations descend. The predominance of the blood process carried by the darkness characterizes this second pathological tendency to go beyond the psycho-spiritual creative forces from above and to free oneself. The tendency is towards inflammation. Forces of growth, nourishment and reproduction dominate, softening and dissolving forms and producing suppuration.

This is what Rudolf Steiner calls a *kind of congenital consumption*.

### THE THERAPEUTIC POSSIBILITIES

#### STRENGTHENING THE DISSOLVING ACTIVITY OF DARKNESS AND COLOURS WITH LOTS OF DARKNESS

With the first pathological tendency, in which the deconstructive nerve process carried by the light and acting from top to bottom is too predominant and in extreme cases forms tumors and decays, the task of the therapist will be to support the etheric body. This means supporting the health impulse that is always present in the human

etheric function, supporting the activity of the blood process working from below upwards in its nourishing, connecting and loosening properties, and thus helping to absorb foreign bodies again. The darkness, thanks to its quality of sympathy and warmth, makes it possible to dissolve foreign bodies and integrate them into one big movement. So it's a matter of working both in charcoal and in colour with soft light and dark tones, also with large areas, reconciling the ethereal - which in fact manifests itself in surfaces such as we see in the water world or in the plant world, which is seen unfolding in leaves, in surface, to give the person a unity, a warm shell and a base on which to lean, to direct himself internally through the light.

#### STRENGTHENING THE INDIVIDUALIZING AND DESIGNING ACTIVITY OF LIGHT AND COLOURS WITH LOTS OF LIGHT

With the second pathological tendency, in which the darkness-borne reconstructive blood process, working from the bottom up, is too predominant, where the spiritual entity is unable to attach itself to the overflowing and inflammatory physicality, the abandonment of the Therapists will be to weaken the etheric body where there is too much activity. This means strengthening the light-borne and as yet non-functioning neural deconstructive process to allow the human spirit to descend into the physical body. The light, thanks to its property of antipathy and objectivity, makes it possible to calm chronic inflammation, thus restoring a form that favors the right incarnation. It is therefore a matter of working, both in charcoal and in colour, with the forces of awakening and the presence that the power of verticalization offers, in order to regain access to a stature that is both spiritual and physical. It also means restoring order, boundaries, and perspective. Let's summarize this in a table.

#### SUMMARY

TENDENCY	SOLUTION IN COLLOT THERAPY
The light activity is too strong Tendency towards foreign body	Strengthening the dissolving and unifying activity of the darkness and of the colours with a lot of darkness, to support the healing, connecting, ethereal intermediate level
The light activity is too weak Tendency towards a kind of congenital tuberculosis	Strengthening the individualizing and formative activity of light and colours with lots of light to support middle astral activity intermediate level, bearer of form

Note that in any case it is important to act directly on the quality of the encounter between light and darkness, in charcoal and colour, in this very special place of the median system, in order to give it back its right movement, its right intensity, its right balance...

#### SYNTHESIS

We just found out that the processes that keep us healthy are also the ones that make us ill when natural healing processes can no longer compensate for an imbalance that then becomes permanent. Thus, the human being, a being of balance between rhythm and movement, traverses his destiny between health and illness, which alternate therein like sentinels, indicators, in reality needs of transformation and evolution.

Having described the conceptual foundations on which Collot Therapy is based, let's talk about its practical properties.

#### APPLICATION TO ARTISTIC WORK WITH CHARCOAL

##### WHITE AND BLACK AND THEIR RELATIONSHIP TO CARBON

For Liane Collot d'Herbois, the two polar forces manifest themselves in two qualities, black and white. Black and white as physical representatives of the two main creators: the warm, dark, sympathetic darkness at work in the blood process, and the cold, white light, full of antipathy, at work in the nerve process. For this project, the artist chose two particularly suitable tools: black charcoal on white paper.

Charcoal and paper are directly related to carbon and its chemistry. Charcoal consists of charcoal from various species of trees, especially willow. It is obtained by charring under a reduced atmosphere.

The powdery and soft properties of this piece of coal allow for deep blacks and very subtle grays.

We touch here on the ingenious character of Liane Collot d'Herbois in examining these materials to reveal the qualities of the encounter of light with darkness. Thus, the two protagonists, acting together and according to their specific gestures and laws, transform a very dark carbonaceous material into an illuminated and transparent matter, into something similar to finely materialized light; the white of the paper can become light matter through its contrast with the black of the carbon.



## THE IMPLEMENTATION



The picture is made on a paper on a cardboard and an easel in front of the person standing. The orientation and the size of the paper are very important: the image must wrap the person from the head to below the midriff, thus allowing a direct correlation with the whole chest, with the rhythmic system, whose importance as a mediating area we have always stressed.

The paper is initially completely covered with charcoal and worked by hand - as an outward extension of the middle and tactile system - shows on the paper the interplay between the upper - ego and astral body - and lower bodies - etheric body and physical body. It translates the movements of the soul during creation into a uniform gray surface. This step is important because it allows man to descend to the etheric-physical plane, for the ethereal manifests in surfaces such as we see in the water world or in the plant world, unfolding in leaves and planes.

Then, with the hand and/or eraser, the person creates a direction for the light to which the darkness responds, and continues to alternate these two activities. These two forces, light and darkness, are revealed in their creative encounter. The artist's body, soul and spirit are set in motion.

## THE CHARCOAL EXERCISES

Liane Collot d'Herbois has developed a series of charcoal exercises to discover and implement the laws that govern the encounter between light and darkness - the chiaroscuro is just a special case of this work. Thus it offers us a key to our possible inner transformation: through a subtle play, the image that we give shape reveals the state of our organization, and when we become aware of it we will have the possibility to transform ourselves through the transference of the image and thereby transforming ourselves.

This work makes it possible to exercise objectively the gradual descent of our spirit that creates a path of light, of consciousness, in the warm darkness of our material body, transforming and integrating it. We are just beginning, but in a very distant future the material human body will become a body of light fully inhabited with consciousness: body and mind will be one and the carbon will become transparent like the diamond.

This developmental stage of man is what tradition calls Atma or Atman or Spirit Man. We find the root of this Sanskrit word in many languages, in words associated with air and breathing: atmos = steam - in Greek; breathe in German; Atmosphere = Atmosphère - in French... the sphere that we have recognized as the sphere of mediation, of movement, of new creation, of man's conquest of full humanity.

As a full Creator, man, as mediator between two worlds, will be able to inhabit a body that becomes light and darkness, united to the smallest detail by his consciousness.

There will then be a total reversal of its respiratory functions: instead of breathing in oxygen and breathing out carbon dioxide, it will breathe in carbon dioxide and breathe out oxygen, as the plant world does today, in the daytime. Which means it will be able to create living organic matter from mineral material.

## APPLICATION TO THERAPEUTIC WORK WITH CHARCOAL

Based on the image of the awakened human being, the charcoal exercises created on this basis allow giving back a kind of model to the imbalanced person we all are. A model that helps bring the polarity of light and darkness, nerves and blood, thought and will, spirit and body into harmony and rhythm. Each of these exercises is divided into three modes, depending on the quality of the light and the location and movement of the darkness, also in relation to the viewer's point of view.

Listen again to Collot d'Herbois on the charcoal exercises:

*When we do the light-dark exercises with charcoal (...) we work on variations on the threefold human theme.*

*They are also different images of man, created from the viewpoints of light and darkness. (...) The exercises in which the light enters from above represent it in the current stage of development. (...) The exercises in which the light occupies the center of the sheet represent a step that we will learn more about or achieve less: we find ourselves surrounded by darkness, as it were, with no light to illuminate the individual path other than that of our consciousness.*

## APPLICATION TO THE ARTISTIC WORK IN WATERCOLOUR

Collot d'Herbois chose watercolour for its transparency but also for its connection to water. We have seen that Water is the element in which the ethereal acts, while colour is more related to sensitivity, to astrality: thanks to these mediums, the painter acts on the central system, the place where the nervous process is incessant balanced with the blood process, light with darkness, always creating colours.

In art and therapy Collot two watercolour techniques are used: the "wet on wet" technique and everywhere the technique on dry paper, called "veiling or layer".

In any case, the movement, location and form of the colours depend entirely on the relationship between light and darkness.

### THE WATERCOLOUR EXERCISES

As with the charcoal, Liane Collot von Herbois developed a whole series of colour exercises. These exercises are based on the same archetype: the vertical spiral.

#### THE « WET ON WET » TECHNIQUE ON A HORIZONTAL PLANE



*Grinding on wet paper promotes internal mobility. (...) Rather, the colours show us what is going on inside the human being, on the level of the soul, the feelings and especially between the astral and etheric. LCH*

The watercolour paint is applied on a wet paper that absorbs water and paint well. For this reason, we work on a horizontal plane, which also allows offering man a real bath of colour, directly touching the life of the soul. It requires good water mastery while helping with the management of the ethereal.

It's an excellent option, to act right on the center system

#### THE «VEILING or LAYER » TECHNOLOGY ON A VERTICAL PLANE



*The awareness and concentration that this technique requires, stimulates the activity of the ego. The ego then approaches the astral pole of consciousness so that the astral rises to reach a slightly higher level. L. Collot d'Herbois*

The transparency of the superimposed veils allows the soul to breathe more widely and an infinite variety of tones. It also allows confrontation with a kind of self-portrait that can always be improved.

The watercolour painting in layers is done on dry paper and through successive veils. The transparency allows the soul to breathe more deeply, purify itself but also enrich itself with an infinite variety of tones. The person stands upright, facing the easel, facing their work, as with the charcoal, thus promoting presence and concentration.

### SYNTHESIS

Light, darkness and colour were thus the founding tools of Liane Collot d'Herbois' artistic-therapeutic work based on the data of Rudolf Steiner and Goetheanism. Let's reiterate his understanding of each protagonist's role:

*Light and darkness are the spiritual side of man. Movement and colour are the soul side of man. L. Collot d'Herbois*

She shows how, in her painter conception, spirit, soul and body are united. It shows that the works in charcoal and colour complement each other and are inseparable: those in charcoal, which tend to act on the deep levels of the mental constitution between nerves and blood, and those in colour, which tend to affect the soul constitution, between respiration and pulse.

But in reality these exercises, in charcoal or in colour, which have the same conceptual basis, are all effective from the mind to the soul and then to the physical. They form a secret and efficient language in which light and bright colours structure the consonants and in which darkness and dark colours vowels offer their subtle materiality, creating a new unity and coherence.

In this way, beyond their artistic aspect, these exercises reach an obvious therapeutic dimension like eurhythmy, an art of movement that is also based on data from Rudolf Steiner.

In Collot therapy, as in eurhythmy, therapeutic activity is the daughter of artistic activity.

In Collot therapy, as in eurhythmy therapy, therapeutic exercises are necessarily reduced to a kind of sketch and directed towards specific gestures, movements or colours. Like the medicines, they offer the dynamic restoration of the polar forces on the three planes of being, balancing a one-sidedness that has become pathological.

## GENERAL CONDITIONS OF A COLLOT THERAPY

### THERAPY IS INDIVIDUAL

Collot therapy is aimed at all constituents of an essentially unique individuality. Therefore, on the basis of the activity of the ego, it can only be practiced individually.

### THE ENCOUNTERS ARE RHYTHMIC

The therapy takes place in a rhythm twice a week, if possible two consecutive days, the transition to the night allows the etheric to regenerate and integrate the new data. It is carried out at regular intervals of at least ten to fifteen sessions, with regular appointments and breaks of a few weeks, which allow assimilation and the creation of a new balance.

This rhythm is extremely important. It is the regulating force par excellence because it invites the etheric body, the body of habits, to inscribe moments in which man dedicates himself to himself and his evolution towards health.

### FREE IMAGES ARE ESSENTIAL

The Collot diagnosis is essentially based on free images that are created at the beginning of the therapy. The person takes at least two charcoal pictures and two or three colour pictures, done freely and with simple technical instructions. They institute therapy. Why do we need four or five free images? The person comes with their daily worries connected to deeper issues that have caused them to become imbalanced. So it's a matter of distinguishing between occasional and lasting signs to be able to distinguish. Many things happen during this preliminary time: consciousness, memories, deep and buried emotions rise to consciousness, dream life intensifies, digestion and/or breath improves, presence is affirmed.

### FREE IMAGES OPEN FOR DIAGNOSIS

The therapist has learned to recognize the signatures of the forces at work in the human being and how these forces are or are not in balance. With this cognitive background, he will look at free images.

### **General impression**

All free images give the impression that the practice is becoming more and more transparent and accurate. This first impression lays the foundation for the diagnosis as it reveals what is happening at the deep constitutional level and whether it leads to inflammation or sclerosis.

### **Charcoal images**

Disturbances in the charcoal pictures primarily indicate possible malfunctions in the relationship between the upper and lower constituents in the relationship between nerves and blood, thinking and willing, waking and sleeping.

### **Pictures in colour**

They show how the impulse of the higher bodies is received and integrated by the lower bodies. Rather, the movement, the relationship between the colours, their intensity, their location, give information about how the person experiences their emotional world, how the ego or self deals with astrality. They provide information about his ability to connect and integrate emotions. The brightness, the rhythm, the wide flat areas provide information about the quality of the ethereal.

### **The relationship between charcoal images and colour images**

Charcoal images and colour images complement each other. While they reveal certain grievances on different levels, more constitutional or more psychological, comparing them allows one to see whether or not these different levels are consistent. The whole allows the therapist to assess the seriousness of the situation.

### **Observation of the process**

In making the diagnosis, it is just as important to observe the process leading to the development of the trace as the trace itself. For example, how the person paints, breathes, transforms matter and orients him in time and space... Eventually offers the therapist a whole range of great richness and great complexity to create a Collot diagnosis.

### **What makes the diagnosis possible?**

The diagnosis in Collot Therapy allows, among other things:

- to propose an individual therapy at the different levels of the tripartite and quadruple constitution of the person;
- to perceive the pathological tendencies at work on subtle levels long before their physical manifestation and in this way to be able to try to correct them before they possibly become more serious.

### THE RELATIONSHIP WITH THE DOCTOR

For Rudolf Steiner, anthroposophical expanded medicine is only conceivable in very close cooperation between doctor and therapist, who enrich each other. Medicines and Collot therapy support each other and enable the patient to regain balance more quickly. Even in the most difficult cases, this support proves to be of great help and can remarkably improve the person's inner situation.

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