

Color Visualization from Liane Collot d'Herbois *in Light, Darkness and Colour in Painting Therapy*

Imagine that you are floating in an endless space. All around you is a nebulous atmosphere that is dark and warm. At first you don't see anything but darkness, but you feel that you are being carried by this warmth, and that it carries you along with it in very slow movements.

After a while you begin to realize that you must be moving towards light, because in front of you and all around you the darkness dimly begins to glow with a beautiful reddish-purple, the color we call magenta. The magenta envelops you and still you feel that you are being carried, but now by this color and by its warmth. Gently it moves you on, from this soft dim glow, with almost formless movements, and the darkness gradually becomes a little lighter. The magenta seems to glide away to the sides, and in front of you the color changes to a deep carmine (red).

You are beginning to vaguely discern the movements that the dark atmosphere is making, pulsating, rolling, billowing, coming together and dispersing again, but all still hardly perceptible. The movements carry you with them. They become quicker, stronger, and you find yourself traveling through a world of vermillion, an orange-red. To your left and to your right the atmosphere is a little denser and there the carmine still lingers.

The movements get more speed, surging, taking a more upward course, and now you come to a world of orange, the vermillion receding on either side of you. In front of you, the orange suddenly opens itself, moving aside, and you feel that you are being pulled towards the yellow that you see radiating in front of you. Here the movements are almost linear, pulling you along forward and upward to the point where they are split up by the light into small fluttering, translucent patches of yellow-green.

The darkness surrenders to the working of the light, becoming more and more transparent as it takes the light into itself. You feel drawn towards that pure unveiled light that has the color of a clear emerald. It takes you into its stillness and you can look through it, gazing out into ever deepening depths of blue.

You step out of the light, leaving it behind you, and you find yourself in the clarity of the geometrical movements of the turquoise. On either side they soften to a cobalt blue. Here the atmosphere is no longer warm and nebulous; it is clear, crisp, and crystalline. As long as you had the light in front of you, the darkness carried you towards the light, with movements that were gradually ascending. Now, with the light behind you, you are being borne away from it by retreating movements that go gently downward. Here the darkness allows itself to be pushed away by the light.

You come to the cobalt blue that envelops you, carrying you down to the uncertain movements of the indigo. The light grows weaker, reflecting softly on the hesitant movements of the darkness. Then you come to the mysterious violet, where the movements are still slower and almost horizontal. You realize that if you would go still further, you would come to the great boundary where the light finally dies out.

Although we speak of many colors and give them different names, you must think of color as of one substance, one great cosmic substance that is incessantly in movement, and its movements are due to the infinite variety of interactions between light and darkness.