

## About the Creation of the Pictures

These pictures can help on the path of development of imaginative thinking. Because they are themselves created out of the realm of the formative forces, they stimulate imagination in the soul of the observer. This is one of the effects. The other consists of the fact, that in this sequence of pictures the reality of the path of spiritual scientific development, portrayed as the norm by Rudolf Steiner in his book *Knowledge of Higher Worlds and How it is Achieved*, becomes visible.

We may only speak briefly here about the levels of consciousness that an artist in our present times has to master, before he can attain conscious entrance into the realm of formative forces.

To begin with the artist lives with a naturally acquired unconscious relationship to the formative forces. These work creatively inside us, just as they do in the plant or the stone. When the artist takes up spiritual science, these natural capacities cease. In relation to his artistic faculties he experiences a kind of death like state. During this time he schools his thinking through the natural sciences and the study of spiritual science.

When he further nurtures meditation conscientiously, so that his interest in the concerns of the spiritual world becomes at least as great as his interest has been, hitherto, in the earthly world, he may hope to be graced with a newly conscious relationship to the world of the formative forces. The inner eye lights up and he observes his own soul in the process of his imaginative thinking. He learns to understand the words of Goethe: *All that is transitory is but allegory*.

In every human being the soul forms imaginations, but they are obscured by waking consciousness. Only when this is stilled completely during meditation, can these picture forms light up in the etheric realm. In the transition from intellectual waking consciousness to imaginative thinking the soul may use phantasy. The forms of phantasy will gradually develop into true imaginations.

To simply “paint” imaginations as one might “paint” a scene from nature would not be artistic. The following must be observed. On the one hand, one has the results of one's occupation with colour: the revelation of the being of red or blue, etc. On the other hand, one does not allow them to resolve into a visible imagination, but rather apprehends what is happening in its nascent state and guides the formative forces into the handling of the colours. In between the picture comes into being.

So I must hold content in consciousness before beginning to paint. If I do not do this there is a danger of shifting into mediumistic painting. The task is to raise into consciousness the imaging processes in the depths of the soul, through which the experiences of the soul in the spiritual world express themselves, and to make these visible in the sensory world, as is done here for example through colour and form.

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