

“Colors in Eurythmy”

Before we can get to the subject of color in Eurythmy, we have to take a short detour into Anthroposophy. To do so, I would like to quote a saying by Rudolf Stein, the founder of Anthroposophy:

He knew, that Geisteswissenschaft¹,
Could only then be veraciously well-founded,
When sense of science and of stringent thinking
Is liberated, through an artist's spirit, from rigid form-dependency
and can inwardly be empowered
to become a true world-akin experience of being.²

This saying helped me to leave a purely analytical approach behind to reach a level of perception beyond that. This is of importance to understand that colors isn't only something that we can see, but that color sparks something that can be called the essence of Anthroposophy.

In the summer of 1915, Rudolf Stein introduced the first gestures for colors into Eurythmy. One of these gestures was an outstretched hand, representing the color yellow. To illustrate the colors of the rainbow, the arm is stretched and a half open fist is opened slowly with the fist pointing upward. To get from the color to Eurythmic performance, first of all you have to immerse yourself into the spiritual state of this color. It's also possible to express color through the human form. For the design of the performance of color we need this spiritual state and a physical movement. Furthermore, the Eurythmist can express an emotional state like rage or fury through the gesture of the color “red”. Colors are an element intensifying and fortifying the artistic work in Eurythmy. In all Eurythmic movement, the feet follow immaterial forms and shapes on the ground. All primary colors have a base movement representing them. Mixed colors are represented through the combination of the movements of two primary colors.



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1 Translated as “the science of the transcendent” in the Anthroposophical meaning, not as in the academic meaning of “humanities”

2 Translated by Luisa Schwarz