

# Intuitive PAINTING

A Creative Journey to Emotional Freedom,  
Self-Discovery, and Inner Transformation

DISCOVER.  
EXPRESS.  
TRANSFORM.

Dr. Pinkie Feinstein

# Intuitive Painting

**Dr. Pinkie Feinstein**

This book is shared with love by The Psycho-Creative World for anyone wishing to discover their natural creativity, flowing spontaneously and free from the limits of criticism or comparison. It is a journey inward: toward authenticity, toward the inner creator, and toward the creative freedom that is the birthright of every human being.

**The Psycho-Creative World:** <https://www.drpinki.com/en/>

# Introduction

This book invites you into a unique journey, one that does not aim to teach you how to paint, but how to reconnect with your natural creativity.

Intuitive Painting is not about talent, skill, or artistic knowledge. It is a direct, living experience of expression, where colors, movement, and emotion come together to create a new language. A language that already exists within you, waiting to be rediscovered.

Throughout this journey, you will gradually step into a different kind of creative space. A space where self-criticism softens, where emotional expression becomes natural and free, and where creativity is no longer something reserved for a few, but revealed as a fundamental human ability.

Each chapter offers a simple structure, a short exploration followed by a practical experience. These are not “exercises” in the traditional sense, but invitations, opportunities to enter into a process that unfolds from within. There is no right or wrong here. Only movement, discovery, and the willingness to meet yourself as you are.

As you move forward, you may notice subtle, and sometimes profound, changes. A sense of flow. Emotional release. A new relationship with yourself. Many people describe this process as a turning point, where creativity is no longer separate from life, but becomes part of how they feel, think, and live.

This is not just a book. It is a space.

A space to play.

A space to feel.

A space to create.

A space to return to yourself.

You are welcome here

## **Part 1: Soft Pastels**

## **Painting Together?**

If you choose to experience these lessons as a pair or in a small group, it can become an even more powerful and enriching journey. The rule is simple: follow the exact same instructions and respect the framework given at the end of each chapter.

In addition, play what we call the “Switching Game.” Every time you begin a painting, after a few minutes exchange your work with the person next to you and continue painting on theirs. Repeat this switch two or three times.

It’s perfectly fine to “mess up” someone else’s painting, and just as fine for them to “mess up” yours. It’s also fine if your own painting never returns to you. None of that matters. What matters is that you keep going, complete the “quota” of paintings for the lesson, and work with whatever is in front of you.

These exchanges create an atmosphere of play and free you from excessive self-criticism or unnecessary attachment to “your” artwork. After all, what truly counts here is freedom and flow, not whether the result looks “beautiful.”

Enjoy yourselves, let loose, and share with us in the psycho-creative world how it felt for you.

# Chapter 1: What Is Intuitive Painting?

Hello and welcome. We are ready to begin. This is the very first step in our journey, the opening to a process that will unfold further and deeper with each session. Here we start with a unique and powerful method, the use of Bristol board (a thick, smooth drawing paper) with soft pastels, which, in its traditional form, is taught over twelve lessons. But now, we will explore it together in a digital, at-home version.

This process is vibrant, emotional, and full of discovery. It is a colorful adventure into your own subconscious, into the natural creative forces that live within you. I will not over-explain, because the real experience comes when you feel it yourself.

In each lesson, I will offer you insights, and directions about intuitive painting. Alongside that, you will receive assignments to do at home. Step by step, lesson by lesson, you will progress, and along the way, you will gain something invaluable: the emotional release that always comes when we practice intuitive painting in the right way.

So, in this first session, we must begin with the essential question: *What is intuitive painting?*

To answer that, we should also clarify what intuitive painting is *not*.

Intuitive painting is not planned. It is not drawing. It is not about a specific skill you have to master in order to be “good” at it. That belongs to other types of art, what is often taught in art schools or developed by people with certain talents. Here, there is no such thing as being “untalented.” Everyone can paint intuitively.

It is not about copying the outside world. We are not here to learn how to paint an apple, a tree, a vase, or a landscape. Instead, we are here to express our inner world, our emotions, through creative language. And when we do so, what emerges is not something that needs explanation or analysis. In fact, the less we explain, the freer we remain for the next painting.

At the beginning, we do not show our paintings to anyone. We don’t seek feedback, criticism, or validation. We don’t answer questions like, “What did you paint?” because such questions interfere with the process.

So what *is* intuitive painting?

It is an open, flowing channel of expression. A language of creativity unique to each person, just like each of us has a unique voice. Through intuitive painting, you discover and strengthen your own creative language, the one that was always there, waiting to be revealed.

This practice dissolves excessive self-criticism, judgment, and the need to “make something beautiful.” It replaces them with freedom, joy, and the pure movement of creativity. Many people who practice intuitive painting undergo a deep

transformation: their entire relationship to creativity changes. Myths they once carried, like the idea that creativity belongs only to a rare few, begin to crumble.

Intuitive painting is, at its core, a language. A language we practice, a language that unfolds. It is also a platform for our emotions, both conscious and unconscious, to find expression and transformation. You don't need to think about your emotions while painting; they will naturally flow out onto the paper. That is the magic.

As you advance, you will notice that even unprocessed memories or small traumas begin to release and dissolve through this process, always at the pace your psyche is ready for. Intuitive painting is, in fact, a path of emotional transformation. Anger, sadness, longing, love, fear, through painting they are expressed, transformed, and given a new life. They become less of a burden, and we feel more in control of our inner world.

If this sounds confusing, that is a good sign! Intuitive painting is not about "understanding." It is about entering the game and playing it. Above all, intuitive painting is a game.

### **Your first assignment:**

Take three sheets of **Bristol board**, size 25×35 cm (about 10×14 inches). Create three paintings, each lasting exactly 8–10 minutes.

- Each painting must use **four different colors** (not the same four each time).
- Fill the entire page, completely, densely, even obsessively. This is very important, the most important part of Intuitive Painting. Make sure you cover the paper totally. It will assist you to have your emotions flow in the creative space without much criticism.
- Put on music you love (not classical; choose rhythmic, lyrical songs).
- Paint freely, without overthinking.

When one page is done, put it aside and begin the next. By the time you finish your three paintings, you will have stepped fully into the world of intuitive painting.

Congratulations, and welcome.

## Chapter 2: Emotional Transformation

Welcome back. Ready for the next step? This is our second step into the practice of intuitive painting, a deeper dive into the creative space.

I want to begin with something essential, something that, more than twenty years ago, inspired me to develop and share intuitive painting with thousands of people.

The truth is simple and absolute: every human being is born creative. This is not a belief; it is knowledge. Every person who comes to intuitive painting discovers their own creativity, rich, playful, healing, and unique.

For this discovery to happen, certain conditions must exist. The challenge is that most of us grow up in an environment that suppresses or distorts creativity. We are taught to measure what is “beautiful,” “worthy,” or “acceptable,” and these judgments lead us away from the natural creativity we all knew as children.

Intuitive painting brings us home to that creativity. I invite you to take it with both hands, literally, with your right hand and your left, and surrender to it. Not just to discover your natural way of painting, but to open yourself to creativity itself: spontaneous, intuitive, and free of plans. It is already within you, waiting to flow out. All it needs is space, permission, and freedom from excessive criticism.

When you allow this flow, emotional gifts emerge. Many people describe a dramatic shift in their lives, as if life divides into “before intuitive painting” and “after intuitive painting.” This is not about me, it is about the path. A path so simple that ten or twenty minutes a day can change everything.

Now let us speak about something fundamental: emotional transformation. This is one of the core reasons intuitive painting exists, it is a tool for emotional transformation.

Emotions carry energy. Sadness weighs us down, anger fills us with force, laughter expands us, longing pushes us toward action. Emotional transformation means taking this energy and giving it a new channel: a creative, healing, life-changing one.

Here lies the great discovery: if I feel, it means my soul is asking me to work. Not with the mind, but with the energy of my emotions. Children know this instinctively: anger can be released through movement, sadness softened through color, frustration turned into creativity.

Through this practice, emotional burdens become lighter. It doesn't mean every pain disappears, but even a reduction of 10–20 percent makes a huge difference. Without this outlet, we repress, deny, or eventually explode. With it, we transform.

This is why we paint intuitively.

**Your second assignment:**

Continue with three new paintings on sheets of **Bristol board (25×35 cm / about 10×14 inches)**, using **soft pastels** (or crayons, if necessary). Best if the paper's color is black, but it is not necessary.

- **First painting:** a loud, explosive burst using four colors, including yellow and black.
- **Second painting:** geometric shapes only, circles, triangles, rectangles. Fill each shape with color, using six different colors in total.
- **Third painting:** a free painting that begins with a strong outburst and ends with softness and surrender. Play calm, soothing music in the background.

Each painting should fill the entire page completely. Spend 8–10 minutes on each one, not less, not much more, before moving on. Create a quiet workspace for yourself, free of interruptions. If children want to join, wonderful, but focus on doing your own work.

Enjoy the process.

The surprises of intuitive painting are only just beginning.

## Chapter 3: Everyone Is Creative

Welcome to the third lesson of intuitive painting at home.

Creation always happens in the present. My “now,” writing these words, meets your “now,” reading them. This shared moment is important, because one of the greatest tasks in human growth is improving our experience of the present. Life unfolds only here and now. We may plan for the future or process the past, but it all happens in the present moment.

Why does this matter here? Because intuitive creation is one of the most powerful ways to anchor ourselves in the present. It invites the creative force to act immediately with what we have, even the parts we are not aware of. Every time we slip away into judgment or criticism, we abandon the present. And every time we escape the criticism and let ourselves flow, add, play, we return more deeply into the present. That is the greatness of this method: it makes the present a place of creativity, not of fear.

At this stage, we continue to work on **small sheets (one-eighth of a full sheet)**. The next lesson will remain the same size, and in lesson five we will double it to **quarter sheets**. This gradual expansion is important; it allows us to grow steadily.

Remember to put on background music: rhythmic songs with words (not classical). Each painting should last 8–12 minutes. If you are slow, 8 minutes is too short, so speed up. If you finish in 3–4 minutes, slow down, linger, expand. This timing discipline serves everyone.

The theme of this lesson: **every person is creative**. We touched on it before, but now let us go deeper.

Ask yourself: How creative do I believe I am? What messages did I receive in childhood? What do I hear today? What does creativity mean to me? How much do I live it? Where does it appear in my life, problem solving, work, relationships, parenting?

These are good questions. Not every question needs an immediate answer. Sometimes it is better to leave questions open. Open questions awaken the right brain, the creative brain, more than the left brain, which seeks logic and definition. When we simply ask, what is creativity? we already begin to flow.

Creativity is often felt before it can be defined. It can be sensed as movement, flow, something alive. Just like when we paint or move with music, we don't need to explain. It simply happens.

Can every person move? Yes. Can every person flow? Yes. If creativity is flow, then every human has it. Alongside the flow there is also stuck-ness. Feelings want to come out, but sometimes they don't. Yet the presence of stuck-ness does not erase the potential for flow.

Another key aspect is the link between emotion and creation. For me, creation is the language of emotion, movement, colors, shifting shapes. Not a language that has to be logical or planned. Emotions don't always want to be explained; sometimes they just want to move, to take form, to find color.

The problem is that we have been taught to separate them. "Emotions are for talking about," we were told, and "creation is only for the talented." This broke the vital connection. Intuitive painting restores it.

And how does it happen? We don't stop to ask, "What do I feel? How do I draw it?" That is left-brain thinking. Instead, we let the impulse lead: if I want black or yellow, I take it. If I want to destroy, build, add, work with eyes closed, left hand, both hands, sing or shout, I allow it. The colors and gestures speak my emotions. No need to explain, no need to plan.

For me, art detached from emotion, even if technically precise, is less meaningful. What matters here is the creation that springs from feeling, from the natural flow present in everyone.

So, do we give our emotions a creative stage? That depends on choice, practice, opportunity. But creativity is present in all. Look at any person around you and you will find it.

### **Your third assignment**

Continue with three paintings on **Bristol board (25×35 cm / about 10×14 inches)**, using **soft pastels**.

- Painting 1 (black & white only): One half, an intense outburst of anger and frustration. The other half, gentleness, innocence, soft flowing sweetness.
- **Painting 2 (begin with eyes closed)**: Start forcefully with eyes closed: right hand → left → right → left → both hands. Then open your eyes and continue to build from what appeared.
- Painting 3 (geometric party): Only geometric shapes, circles, triangles, squares, jumping, overlapping, invading, playing with each other. Feel free to use up to 10 colors.

Each painting must **fill the page completely**. Work for **8–12 minutes**: not less, not much more. This will challenge both the fast and the slow painters in different ways.

At the end, celebrate yourself. Start saving your paintings from now on. Smile at yourself in the mirror when you finish, and if a little pastel dust lands on your cheeks, all the better.

## Chapter 4: Walking into the Unknown

Here we are, at lesson four of our journey. The experience may already feel as though it has flown by, and that's wonderful. This is your course. You can repeat it again and again, and each time will feel different, freer, more surprising. Some of you will feel eager to move on to the next stage after these 12 lessons with soft pastels, and that's natural. But remember: there's no rush. You can always return to this stage and discover new treasures.

Intuitive painting takes you to new places every time because it engages the right brain, the realm of imagination, possibility, and creativity. Authentic creativity is limitless: the same instruction can be expressed in a million ways. Give the same assignment to ten people and you'll see ten completely different results. That's the joy of working with the right brain, and one reason intuitive painting is so healing. It shifts the balance from left-brain control, planning, criticism, calculation, to right-brain openness and flow.

This fourth lesson concludes the **first part** of the course, working on **small sheets** (one-eighth). In the next lesson we'll double the size to **quarter sheets**. This expansion is symbolic too: it represents your own growth and ability to stretch wider.

The theme today: **walking into the unknown**. At first, "the unknown" may sound confusing or frightening. But within intuitive painting, it becomes a safe, joyful, liberating space.

We know the framework: three paintings, 8–12 minutes each, a page fully covered. Within that frame, however, we walk into the unknown. Even if we feel "finished" after a few minutes, the rule is to keep going, add, change, even paint over what you've done. The point is to move forward, to trust the process, to let the painting surprise you.

This kind of uncertainty is not paralyzing. It is **freedom**. Freedom to wander across the page, to let colors and impulses lead you, to play without a fixed plan. Instead of fear, we discover curiosity and joy.

This is the real success of intuitive painting: not whether a picture is "beautiful" or "worthy," not whether it hangs in a gallery, but the release of emotion. The paintings are a stage where feelings can appear without censorship or explanation. Rarely in life do we have such a space, where expression is free and whole.

Right brain is the language of this freedom. It doesn't ask for definitions or justifications. It leads us naturally into the unknown, where we discover how safe and alive it can feel.

### Your fourth assignment

Create three new paintings on **Bristol board (25×35 cm / about 10×14 inches)** using **soft pastels**.

- First painting: only three colors, black, white, and red. This is your painting of walking into the unknown. Don't think. Don't plan. Put on music and let your hand move.
- Second painting: a "childlike" painting in ten colors. Draw houses, flowers, sky, a sun, but fill the page completely. Let your imagination play: floating houses, multiple suns, giant upside-down flowers.
- **Third painting:** divide the page into five strips. In each strip, write down an emotion (pleasant or unpleasant). Assign three colors to each emotion, and paint the strip fully. Use around 15 colors if possible (repeating colors if needed).

Each painting should take 8–12 minutes. Try to lean toward 12, we are already progressing. Always fill the page.

At the end, prepare for the next lesson: three sheets of **quarter size (50×35 cm)**, ideally black Bristol board.

## Chapter 5: Intuitive Painting and Self-Love

Here we are, lesson five, and it's a celebration.

This lesson is a turning point, because we now move into the second stage: painting on quarter sheets. This step is both technical and symbolic. By doubling the size, we expand the space for our expression.

In the first stage, on smaller sheets, we gave our hands room to warm up, to discover the intuitive movement. It was a safe, compact format, allowing the flow to awaken without overwhelming us. Now the hand moves more freely, the intuitive stream has its own rhythm, and we are ready to grow.

When moving to a larger page, first claim it physically. Wander with your hand across the whole sheet, corner to corner, side to side. Let the body adapt. You can begin with doodles before entering the assignment. Remember: the assignment is just a spark to set you in motion. The painting will take you into the unknown anyway.

From this lesson through lesson ten, we will work on **quarter sheets** with **soft pastels**. This is the heart of the program. Later, we'll expand even more with two "bonus" lessons on half sheets. But for now, quarter sheets are our core practice.

The theme of this lesson: **self-love**.

Intuitive painting is not about making you professional artists. Most people do not come here to "be painters," nor do they leave with the decision to devote their lives to art. Something else happens, something even more beautiful. They go on living their lives, but their lives change. They are more colorful, more joyful, more creative, more alive. They discover emotional release, transformation, energy, play.

Some people find the courage to make long-awaited changes in life. Others simply flourish more fully without needing a dramatic shift. Intuitive painting touches layers of the psyche that even years of therapy may not reach. Again and again, I have heard students say: "I tried many methods, and only here did something finally move."

And here we arrive at self-love.

Self-love is what drew me to intuitive painting and what has kept me here. It is inseparable from this practice, whether we notice it or not.

What is self-love? It is the ability to offer myself kindness, to see myself through supportive eyes, to ease my criticism, to forgive myself, to understand myself better. It is the ability to play with who I am joyfully, to enjoy my own company, whether alone or with others. Self-love is a positive relationship with myself.

This is not easy. Most of us grew up with the opposite messages: "You can't paint, you can't dance, you can't write, you can't act." A worldview that assumes only a rare few are gifted, and the rest are not.

Intuitive painting tells a different story. Everyone has their own colors, their own movement, their own voice of expression. But to allow it, we must learn to love what comes out. And what comes out is simply *me*.

When I put color on the page, I appear there. When I move my hand, I express myself there. Intuitive painting teaches me to welcome it all with love. To say yes to everything that I do. This is a training in self-love.

It is the practice of loving myself in all my shades, my emotions, my so-called mistakes, my silliness, my beauty, my flaws. Everything is welcome. Bring your anger, your sadness, your joy, your hope, your despair, your passion. All of it belongs here.

And this creates a powerful circle: I practice self-love through painting. Self-love, in turn, increases my desire and freedom to paint. The painting then strengthens my self-love again. On and on it flows, a cycle of growth and freedom.

### **Your fifth assignment**

Create three **quarter-sheet** (about 14×20 inches) paintings with **soft pastels**:

1. **First painting:** Divide the sheet into six sections. In each one, paint a different version of madness. Six ways of expressing it, each valid, each unique. Fill the page completely.
2. **Second painting:** A flow of love in 12 colors. How? Trust your hand. Put on music and let it happen.
3. **Third painting:** *How would I paint if I were drunk?* Let go of control. Paint in black and white only.

Each painting should last 10–15 minutes. Cover the entire page. Play strong, moving music. And if criticism arises, keep going. We will explore it in depth soon.

Thank you for being here. Now, go paint.

## Chapter 6: Intuitive Painting and Self-Criticism

We have reached lesson six, halfway through the first stage of working with soft pastels.

This stage is the breakthrough: the first discovery that we can create directly from our emotions with freedom. The more we give ourselves to it, the more alive it becomes, the more it becomes part of our daily life.

And what a joy it is to now paint on quarter sheets. By the way, whether you keep your paintings or throw them away, it doesn't matter. You may keep them for a while and look back to see your journey, but not with judgment, only curiosity. Or you may discard them a day or two later. What matters most is that you keep going, that the flow of work continues.

This lesson is dedicated to what may be the very core of intuitive painting: **exaggerated self-criticism.**

Everyone here has met it. Many of you came precisely because of it. In fact, it was the reason intuitive painting was born in the first place.

I remember myself in my early thirties, in a small apartment, searching for healing. Through creative experiments, I realized how much I was trapped by self-criticism. It stopped me, blocked me, cut me off from expression and freedom. Seeing it clearly was a huge step.

Self-criticism shows up in three stages:

- **Before creating** – it prevents us from starting. “You’re not good enough, don’t even try.”
- **During creating** – it interrupts the flow. “That will ruin everything, don’t do it.”
- **After creating** – it judges harshly, refuses to give credit, dismisses the work.

That is exactly what intuitive painting is designed to bypass. It teaches us to **trick the critic**, distract it, turn it into part of the game.

How?

- **By limiting time** – the critic focuses on the clock, not on quality.
- **By requiring the page to be filled** – its energy is redirected: “Make sure there is no white space left.” Criticism becomes creation.
- **By setting a fixed number of paintings** – there is no endless debate. The frame is set; inside it, we are free.

And the greatest gift: we are allowed to scribble, to ruin, to cover, to rebuild. Destruction is part of creation. This is healing.

The more we practice, the more we receive this gift in daily life: living with less inner hostility, less judgment. And that is a gift of immeasurable value.

## **Painting Assignments**

### **First painting – A big scream and a small scream**

Divide the quarter sheet into two halves.

On one side, draw a big scream: bold colors, wide strokes, loud energy.  
On the other side, draw a small scream: little dots, soft trembling lines, minimal marks.

The task is to **move back and forth** between the two. Spend time in one, then the other, alternating again and again until both halves are absolutely full. Leave no millimeter blank.

### **Second painting – The party of criticism creatures**

Imagine your self-criticism as a gang of small creatures, funny or grotesque monsters. Now paint them all together, as if they are having a “party.”  
Give them all kinds of shapes, big and small, thin and fat, upside down, twisted, stacked on each other.

Fill the entire sheet with them. Play with them, scribble over them, add or erase. Anything goes.

**Important:** stay with it for a full **10–15 minutes**.

### **Third painting – Painting on painting on painting**

This is the classic exercise for working with self-criticism:

1. Start with a free, energetic painting using 3-4 colors. Fill the entire sheet quickly and with intensity.
2. After 3-4 minutes, take different colors and paint a completely new picture over the first one, covering it entirely.
3. After another few minutes, repeat once more with yet another painting in different colors, covering everything that came before.

Each layer should last about 3-4 minutes. Build, destroy, rebuild. Show your inner critic that nothing is forbidden, that this, too, is part of creation.

## Chapter 7 – Bringing Myself As I Am

We've reached the seventh lesson in our journey with Intuitive Painting. By now you've experienced several stages, and you can probably feel how this process is not just about painting, it's about discovering a new language of connection with yourself. A language of freedom, authenticity, play, and emotions.

The central theme here is bringing myself as I am. It sounds simple, almost obvious, yet it's one of the greatest challenges. From a very young age, most of us were taught to hide parts of ourselves, to repress emotions, to feel ashamed of certain "colors" in our being, literally and metaphorically. When we face the page, all of that comes up again.

This is where Intuitive Painting becomes so powerful: it doesn't require beauty; it doesn't seek a "successful" result. What it demands is truth. The paper is asking us: *Bring yourself as you are*. Bring your anger, your tears, your laughter, your despair, your hope, your silliness, your passion. Bring everything.

That's why it is especially important to use all the colors you have. Many people avoid black, or certain "heavy" colors like brown, gray, or dark red. But in Intuitive Painting there are no good or bad colors. Each color represents a part of us. If we avoid a color, we avoid a part of ourselves. So the invitation is: use everything, in abundance. Give space even to the neglected colors, they are waiting to be heard.

In this way, Intuitive Painting becomes a deep practice of **self-love**. Bringing myself as I am means not being afraid to meet myself in every shade, in every emotion, in every intensity. Sometimes that will show up as a bold smear, sometimes as a delicate line, sometimes as a messy scribble. But the page welcomes it all. There is no teacher grading you, no audience judging. Only you, the paper, the colors, and the music.

Notice what happens during the process: maybe anger rises and you want to pound the color into the page. Maybe tears come. Maybe you laugh, or feel like dancing. Let it all happen. Intuitive Painting is the place where you can be completely free, without masks, without explanations, without censorship.

In our daily lives and relationships, we constantly need to adjust, to hide, to control ourselves. That's normal, it's part of living with others. But in order not to lose ourselves inside all those roles, we also need the opposite space, a space where we can be fully authentic. Intuitive Painting is that space.

And as you return to it again and again, practicing freedom with the page, you begin to discover something wonderful: your own unique creative language. Just like everyone has their own handwriting or voice, each of us has a personal visual language. The more you practice, the more this language will reveal itself.

Remember: bringing myself as I am doesn't mean only bringing the "beautiful" or "acceptable" parts. It means bringing everything. And as we learn to love whatever comes out, we learn to love ourselves.

## **Painting Instructions – Lesson 7**

### **Painting One – Puzzle/ Mosaic**

Take a quarter-sheet of paper. Begin with a small shape, any shape: a square, circle, or triangle. Fill it completely with color. Next to it, add another shape, fill it. Continue like this, one shape after another, until the page is full, a colorful mosaic of many parts.

In this exercise, you are *not* meant to destroy or explode. This is a building exercise. Respect each shape, fill it thoroughly, and keep moving on. (10-15 minutes).

### **Painting Two – Forces of Darkness and Forces of Light**

Divide the page into two halves. In one half: the forces of darkness. Use as many colors as you want, wild and intense. Give yourself full permission to be messy, raw, even “nasty.” In the other half: the forces of light. Here, restrict yourself to only three colors. Let them flow calmly, softly.

When both halves are full, start blending them together. Let the light and darkness meet, merge, clash, and interact. Continue until your time is up (10-15 minutes).

### **Painting Three – Free Long Painting**

On a new page, paint freely, with no plan, for 10-15 full minutes. Use all your colors, especially the ones you tend to neglect. Keep moving, don't stop, don't freeze, don't overthink. Switch hands, close your eyes, sing, scribble, layer, destroy and rebuild, whatever comes. If you catch yourself trying to “protect” a nice drawing, ruin it! That is the practice. Work until the page feels fully alive with you.

## **Chapter 8 – Expressing the Hardest Things**

We're now entering the eighth lesson of the Intuitive Painting journey. At this stage, something inside you has already begun to shift. Your hand moves more freely, your fear of "doing it wrong" has softened, and the page no longer feels like a test but like a home.

Intuitive Painting is not only an exercise in creativity, it's a gateway to the inner world. And this gateway allows us to reach places that words can never touch. There are experiences too painful, too complex, too raw to express through language. But through color, movement, and rhythm, the soul finds a safe way to speak.

This lesson deals with one of the greatest human challenges: to express the hardest things. Not only to release them, but to transform them. To turn pain into growth, darkness into motion, silence into creation.

And What makes Intuitive Painting so effective for this? It combines freedom with structure. We work within clear boundaries, fill the page, respect the time, complete the sequence, and within that container, we have absolute freedom. This combination creates a safe field where the psyche dares to open.

In that space, something magical happens. We touch pain without being swallowed by it. We move with the emotion, not against it. Through movement and color, we play with what once felt unbearable. And in that playfulness lies healing.

We are not here to understand our paintings. Trying to understand too soon may close the channel again. We are here to allow the process, to let feelings flow through form. Anger, shame, sadness, fear, jealousy, grief, guilt, all are welcome. Even the forbidden subjects: death, violence, abuse, illness, sexuality. Society needs limits, and that's good. But inside our inner world, we need a space beyond those limits.

And if something feels "too much," trust that your hand will stop. The psyche knows how to protect itself. Our role is not to force anything, but to allow what wants to move, to move.

Each time you express something difficult, you reclaim a piece of your power. You begin to see that pain is not an enemy, it is a form of energy. When expressed, it transforms. Anger becomes vitality. Sadness becomes tenderness. Fear becomes curiosity.

Now let's paint.

### **Painting Instructions – Lesson 8**

#### **Painting One – The Big Ugly Monster**

Take a quarter-sheet of paper. Use black as your base color and add four more colors of your choice. Paint a monster, not a cartoon monster, but a real one. Let it stare at you, maybe disturb you. Make it huge, strange, twisted, or unshapely. Fill the entire

page, no white space left. Don't try to make it "nice." Let it be ugly, wild, grotesque. This is a dialogue with your hidden, suppressed sides.

### **Painting Two – When Sadness Dances with Love**

Here we invite two emotions that rarely meet: sadness and love. Use at least eight colors. Let the music guide your movement. Start with sadness, soft, fluid, touching. Then allow love to enter, bright, flowing, embracing. Mix them, overlap them, or let them swirl together. Whatever emerges is perfect.

### **Painting Three – The Transformation of Emotion**

This is a process painting in four stages, all on the same page: 1. **Outburst of Anger** – dark colors, fast lines, sharp gestures. Let your body express the intensity fully. 2. **Transition to Dance** – change colors, move with rhythm, feel freedom. 3. **Return to Aggression** – back to wildness, strength, raw energy. Let it roar. 4. **Sweet Flow for Closure** – lighter tones, gentle touches, a peaceful ending.

The whole process lasts about 30–45 minutes. Keep moving. Don't stop too early. If you feel tears, let them come. If laughter arises, let it. You're not performing; you're transforming. When finished, resist the urge to analyze. Let the paintings rest. Look at them the next day, and you may notice that something inside you has quietly healed.

## Chapter 9 – The Magic of the “Ugly” Painting

The magical journey of Intuitive Painting isn't always “magical.” At times it's sad, at times infuriating, and very often it simply brings out what is actually there, and invites us to meet it. That's precisely the point. We want to meet the full range of our emotions, because Intuitive Painting lets us **work with them** through creative flow, a flow without explanations, without interpretation, without pauses, without judgment. Every emotion, even the most extreme, strange, distorted, or painful, needs transformation through creative action. That is what we give ourselves here.

We're in lesson nine. This session and the next will complete the **quarter-sheet** phase; the final two lessons shift to **half-sheet**, a larger format that prepares us for more advanced steps. Today's theme is dear to my heart: **The Magic of the “Ugly” Painting**. It may sound provocative, even rebellious, but it sits at the very core of this work.

Why “magic”? Because when we truly surrender, Intuitive Painting takes us to places everyday life cannot reach. It stretches our freedom, softens taboos, lets us touch the “forbidden” safely, and reveals that within what we once called “ugly” lives a tremendous amount of creative energy. In truth, there is no “ugly painting,” certainly not in this non-judgmental space where the psyche opens and tells its story in full color. “Ugliness” is a relative label, often a projection of fear. As we approach, a person, a part of ourselves, a painting, labels dissolve and inner beauty begins to shine.

So why paint “ugly”? Because the very permission to paint “not pretty,” “not correct,” “not acceptable” breaks ancient chains. When it is allowed, even required, to “ruin,” to scribble, to clash colors, to overload and disturb, suppressed parts finally get to come out. Fear transforms into power; shame becomes play; embarrassment twists into laughter. That is the magic: stepping through an intimidating gate that turns out to be a doorway to healing.

If you're new to this, you may feel stuck or uncomfortable at first. That's normal. With practice and full-hearted devotion to “doing it wrong,” a breakthrough happens. Many end up loving their so-called “ugly” paintings most of all, because that is where the raw pulse of life beats. Remember: this is not a performance. It's a personal lab of freedom. Put on music, work continuously, fill the page completely, and allow yourself to be surprised.

### Painting Instructions – Lesson 9 (Quarter Sheet, Soft Pastels)

#### Painting 1 – Free “Ugly” with All Colors

Use a **quarter sheet** of Bristol board and **all your soft pastels** (the more, the better). Put on energizing music. Work **10–15 minutes** nonstop. Aim to make it **ugly on purpose**: overload, layer, clash, collide, smear, cross, “ruin.” Whenever you feel the urge to rescue or beautify, do the opposite. Keep going until the page is **totally covered**.

### **Painting 2 – Geometric “Ugly” with Ten Colors**

Pick **10 colors** and restrict yourself to **geometric forms only** (circles, squares, triangles, grids, stripes, stacked angles). The challenge is to stay geometric **and intensify the ugliness**: absurd overlaps, choking densities, broken symmetries, extreme scales. Fill the whole page. Work a continuous **10–15 minutes**.

### **Painting 3 – Eyes-Closed “Ugly” (Layered Timed Sequence)**

Lightly tape the sheet to the table with masking tape so it won't slide. Set out **many open sticks** ready to switch. Music on. **Close your eyes and begin.**

- Minutes 0-2: first color, eyes closed, dominant hand.
- 2-3: switch color, keep eyes closed.
- 3-4: switch to the **non-dominant**
- 4-6: **make it uglier**, pressure changes, unexpected directions, bold crossings.
- ~6: open eyes for 10-15 seconds, greet the chaos with love, pick a new color, **close eyes again**.
- 6-9: continue eyes closed, switch color about every minute, switch hands again if you like.
- 9-13: open eyes and work another **3–4 minutes**; now you **don't have to stay ugly**, finish however you wish (and still **cover the page completely**).

Throughout: keep breathing, let the body move, don't peek outside the planned windows, and don't “fix it pretty.” The focus is freedom.

Essentials for all three paintings:

- **Cover the entire page**, densely, obsessively.
- **Music** that sparks movement and feeling.
- **Unbroken work time**, no consultations with the inner critic.
- No “pretty/ugly”, only **truth in motion**.

When you're done, don't analyze. Let the paintings rest. Look again tomorrow; often, a new kind of beauty appears exactly where “ugly” used to be.

## Chapter 10 – Finding True Freedom

Okay, now we're at Lesson Ten of the first Intuitive Painting course, and I truly love this opening course. I once called it "Breakthrough," and that's exactly how it appeared to me: Intuitive Painting "revealed itself" in a period when I was searching for ways to deal with my own pain. Soft pastels simply appeared, there were some at home, I bought a bit more, I played, and I discovered. I discovered the abundance of healing and expression available through this material.

Before I developed Intuitive Painting, I was one of those considered "talented at drawing." My mother is a painter; I was on the school decorations committee. And yet I could not make a free painting. I wasn't able to. I had zero freedom. I drew beautiful trees, beautiful faces, lots of beautiful things. I had the talent, but no freedom. I didn't dare step outside my own lines.

When I discovered Intuitive Painting, boom, everything shattered, and everything rebuilt itself into far more freedom: a primal, visceral emotional expression, straight from the belly. I stopped caring about "pretty/not pretty." What mattered was the ecstasy, the strong healing experience that came from playing with color. That's the preface. Today is Lesson Ten, our last time on quarter sheets. We're having a "farewell party" with the quarter sheet, and nothing fits Lesson Ten better than: Finding True Freedom.

Let's devote a few minutes to the word freedom. Freedom is deeply relative, one of the most relative, non-absolute ideas there is. What one person calls freedom, another might not. Is freedom just the absence of structure? Is lack of structure truly freedom? Not necessarily.

So what is freedom? A vacation? No rules, no limits, nothing at all? To focus, I'll share my personal definition, acknowledging it can't be entirely complete: for me, freedom is the ability to realize my desire in a given moment.

I have the means, motivation, willingness, and courage to act on my desire. But that's not enough: am I actually **connected** to my desire? Do I allow it to be legitimate inside me? Do I grant myself the **freedom to feel** desire? Often we carry desires we don't even permit ourselves to feel.

Are we free then? Or do we carry an inner prison that keeps us from reaching certain desires, because we fear them, because they go "too far," because they suggest "absurd" things we don't dare imagine, yet they are still our desires?

So, consider freedom as a process: we can improve our degree of freedom relative to what is. There are always constraints, livelihood, children, obligations that shape our days. How much freedom do I have within all that? I say: there is freedom. Freedom is the realization of desire according to what is available, and in truth, every desire is always realized only within some context, because some frame always exists.

Intuitive Painting illustrates this search for freedom. In Hebrew, the word for freedom (chofesh) contains the root for "search" (lachapesh). Is a free human one who is able

to search? I believe yes. Through Intuitive Painting we search for our freedom. Don't take your current definition of freedom for granted, it can open, loosen, refine, expand. What looks like freedom today may look different in a year, two, or five.

Let's see freedom as an ongoing journey toward a growing capacity to realize our authentic desires. Some desires aren't currently attainable or accessible; thus we journey to expand our freedom. And when we do reach them, will we have motivation, tools, means, willingness, time, courage? These too require searching: work, cultivation, practice. Intuitive Painting gives us a training ground to practice freedom: to sense it, to know it, to realize it on the page. It's symbolic, yes, it mirrors life rather than replaces it, but it equips us to look for freedom beyond the page as well.

Here, we may ask: What do I long for right now? Which color calls me? How do I want to dance with the page? Which desire scares me to express? Let's explore it. Perhaps that exploration grants me a bit more freedom. This is one of the beautiful reasons Intuitive Painting exists: a gym for the soul, freedom training. And the beauty? You don't need to be a renowned artist, or a grad of any academy. The creative tools are in your hands, right now. What a gift.

So let's take Intuitive Painting as a platform for freedom-seeking: to explore it, move toward it, test it, challenge it, expand it. That's our place, here and now. And now, on to the painting instructions, naturally centered on freedom.

### **Painting Instructions – Lesson 10 (Quarter Sheet, Soft Pastels)**

#### Painting 1 – “Freedom Research” in Six Panels

Divide the page into six sections (they don't have to be equal). In each section, paint freedom differently, different colors, movement, approach. Time target: 10–15 minutes minimum. Aim to explore contrasting “angles” of freedom, wild/restrained, dark/light, sharp/rounded, dense/airy, and cover the entire page.

#### Painting 2 – “Dismantling the Prison”

Choose an image of un-freedom, a prison, wall, bars, thicket. Paint it, and then dismantle it: breaches, cracks, collapses, an exit into freedom. Use at least 6–8 colors (more is welcome). The challenge is to show a process: the prison decays while liveliness and free movement rise. Fill the whole page within a similar timeframe.

#### Painting 3 – “My Prison / My Freedom” + Integration

Split the page in two. On one half: “My prison today”, where I feel limited/held back, with a distinct palette and temperament. On the other half: “My freedom today”, where I feel open/flowing/dancing, with a very different palette and temperament. You may mark a dividing line (even a “wall”) between them. Once both halves are fully covered, begin gently to blend/bridge them for a few more minutes, overlaps, crossings, transitions. The implicit message: our true freedom is composed of both closed and open parts; creative work connects them.

This concludes our quarter-sheet phase. For the next lesson, prepare two half-sheets of black Bristol board and your soft pastels. Don't rush to buy new sticks, you likely

have many broken pieces; work with them as they are. Small pieces are the most fun, the best, the most meaningful. Thank you, and see you very soon. Go paint.

## Chapter 11 – Getting Lost to find Home

Lesson 11 of Intuitive Painting, we're "big kids" now. After ten lessons, even in a standard workshop format, we've gone through a process. We've experienced, shifted, and most likely some irreversible changes have already occurred. In other words, as you devoted yourself to the work, you moved into a new level of awareness, more freedom of creative expression, emotions living less inside and more expressed through creative flow.

We're ready to move on. The more we practice Intuitive Painting, the more we see how it is a platform, a mirror to life, down to the smallest details. We can bring anything into Intuitive Painting; it won't "solve everything," but our way of meeting life changes for the better because we have this tool.

The page doesn't judge; it welcomes every expression with love. It invites us to go the farthest and the nearest, the strangest and the most distorted, the narrowest and the most expansive. It says: come grow here; come discover your creativity here. This is a profound privilege one must choose, through the tools offered here and by others who work similarly. It's how we find strengths we didn't know we had and expand into more abundant living.

Now to this specific lesson: we're moving to a half-sheet. I'll fold the technical notes into the instructions. The theme: Getting Lost Home. Logically speaking, if we got lost, we're far from home and want to return, being lost is unpleasant, the path is unclear, everything unfamiliar. Yet in Intuitive Painting we become like a turtle, we discover that our home travels with us. The more we dare to get lost and relax our fear of being far from "home" (as a metaphor), the more we realize we are at home, within ourselves.

To feel "at home" is to feel comfortable, pleasant, familiar, loved; to feel "this is my place." To truly grow and expand, to truly find home, we must agree to get lost: to pass through the fears of tangle and uncertainty and strangeness, and keep working creatively with those difficulties and that fog, keep moving, keep painting, until we reach a new freedom.

A freedom that says: wherever I am, if I am with myself, that is my home. The page reflects this: it is my home. I can always bring myself, whatever I am. I may be very sad after a drama or a quarrel, the page receives me. I go getting lost home inside it: I may start from a very unclear place, move toward the page, wander not knowing where, add color upon color, move in ways I didn't expect, continue to move, search, work, get lost, and arrive home.

To get lost means to let go of control: let go of planning, of needing to make it "pretty," of needing applause, of needing the painting to be "worthy," of needing to "succeed" or "win." Lose control; let your hands do their work, and you'll arrive at a sweet experience that's hard to describe in words. When you are there, you'll know: you'll feel at home.

At some point the inner critic loosens; you and the painting become one. You've gone completely lost, and you're home. Emotionally, there is no way to arrive home without getting lost: metaphorically, it is the release from chains that separate me from myself, and thus from my true home. That's why we must get lost; we must go to the intuitive place for a while to find ourselves, there's no other way. Yes, I give instructions and you may think about them, but you received the brief, go. Get lost. You'll find the instruction on the way. If you agree to set out without knowing where it leads, you will arrive home. Getting lost to get home, this is a metaphor, a mindset, a method, a life philosophy. Not that we must always be lost, but it is part of our approach: to step into creation and life without knowing, into the mist, and there find our path, our home. That is precisely what we practice in Intuitive Painting.

Now the **instructions** (work with **Soft Pastels** on **half-sheet Bristol**):

### **Painting Instructions – Lesson 11 (Half Sheet, Soft Pastels)**

#### Painting 1 – “Conquer the Size” (Half Sheet)

We've leapt from quarter to half sheet, a substantial step with more body movement. Total time: 18–22 minutes. Phase A – Wandering & Experiment: for at least 10–12 minutes, roam across the page with all your colors and music: flowing movement and staccato, geometric forms, scribbles and stains, right hand and left hand, eyes closed and eyes open, even both hands together, lots of experiments. Phase B – Filling & Closure: in the remaining time, fill the entire page and “bring some order” to the big composition, no empty spots.

#### Painting 2 – “A Wedding of Forces” (Light–Dark)

One instruction; don't overthink, let the psyche paint it: a marriage between forces of light and forces of darkness (good and “evil”). Unlike a half/half piece, here there is no split; it's a continuous meeting of the two forces, play, movement, connection, for the full twenty minutes. Put on music. Allow the painting to change again and again. Give real attention to both sides and let them connect. Why is this crucial? Because it's a painting about healing: receiving the “negative” parts in me, joining them with the “positive, ” and moving together creatively.

That's Lesson 11. The next session is the final, celebratory lesson of this program. Thank you for being here. Go paint, and I'll see you in the last class.

## Chapter 12 – What Is Your Intuition Saying?

We've reached Lesson 12, the final session of this stage. I warmly suggest doing this course more than once. In the intuitive space, the same prompt can manifest in countless forms because we keep growing, opening, evolving, and creation keeps evolving with us. One assignment can unfold in infinite ways. It's a delight to discover how creative we truly are through Intuitive Painting.

And because Intuitive Painting is a space for self-healing, it's valuable to repeat it: each round lets you enter deeper layers of healing. There are follow-up courses for those who wish to go further, but for now let's stay with this moment. This last lesson will also be on half-sheet Bristol, I trust you've settled into the format by now.

This session asks a precise question: What is your intuition saying? People often ask me: What is intuition? Where is it? How does it act? What makes this "intuitive"? I leave the question open and invite you to study intuition, because it's vital. During Intuitive Painting, intuition speaks, through the act of creating. The freer we are in our painting, the more open we are to intuitive ideas. We cultivate this in a playful, pictorial field, and with practice what we learn here begins to express itself in many other areas of life.

So the live question is: What is your intuition saying, right now? How much has intuition already become, through this training, a significant force in your life? Here's the takeaway I want you to carry forward: intuition expresses itself through creative action. Intuition is a kind of knowing, a storehouse of good ideas, that sometimes sees ahead and invites us onto a path before we "understand" it. But if we don't act, intuition weakens. Intuition asks for a step whose outcome we don't fully know. It asks for the creative, daring side, jumping into deep water, trusting we'll learn to swim.

In that sense, intuition is always **paired** with creativity. Without a bold creative action, intuition has little value; without the action, it tends to hide, shrink, and disappear.

And the movement is not one-way. It's a cycle: intuition → creative act → more intuition → more creation. The more I heed intuition and act immediately, in painting and in life, the more feedback and input I receive from intuition for what comes next. This is why our work comes in sequences: painting to painting, lesson to lesson. Once I remove the wall between impulses/desires/intuition and creative expression, a pleasurable, healing flow begins, one that opens life itself.

Practice makes intuition natural. It's not mystical, not above life, it is life. Intuition is meant to be applied; otherwise it withers. Intuitive Painting facilitators practice this by giving intuitive prompts, turning intuition into creative action. Untaken intuition is like knowledge that never existed.

So here is today's larger question, aimed at your whole life, not only the page: What is your next bold step? What adventure might your soul take now that it has trained to be more creative with intuition? Less judgment about "pretty", that's not the point.

The real beauty is the link between intuition and action. The more we embody that beauty, the more generously we can ask: What is my intuition saying now? What creative step is calling me? Keep asking, and keep practicing modalities that empower intuition by giving it a free, non-judgmental channel of expression, like Intuitive Painting. That's what intuition needs.

We close this course with joy and gratitude. Thank you for being here. We'll end with **two large half-sheet paintings**, about **18–22 minutes** each:

Painting One – “The Great Bloom”

Imagine an immense, abundant field, flowers, grasses, foliage, trees, overflowing with color. “The Great Bloom” is an invitation to plenitude. Use all your colors. Begin from the image, then allow the painting to wander away from it, let new associations arrive. The main thing: let the abundance work through you. Cover the entire page with layered movement and richness.

Painting Two – “My Great Freedom” (fully free)

This is completely free, an alive summary of all that happened here, but don't treat it as a “summary.” Put on music (a few tracks in a row), pick up all your soft pastels, and let the word freedom, and the felt sense of freedom, live through you. Paint what flows and also what doesn't. You may include words, stripes, stains, shapes. Fill the whole page; work steadily to the end of time. This is your home, do what feels right.

There are a million more prompts we could add, naturally we didn't include them all, and that's fine. You can discover them yourself or join follow-up spaces. What matters is to keep going, to seek and initiate the next creative step, through Intuitive Painting, Intuitive Writing, Intuitive Dance, or bold intuitive life decisions. Take your freedom. Take your great bloom.

Thank you for being here, now go to your next paintings, and I'll meet you in the ones to come.

## **Part 2: Oil Pastels + Acrylic**

## Chapter 13: What Is Intuitive Painting?

Hello to the graduates of Part 1!

Before you are twelve lessons in the second technique of Intuitive Painting, the one considered more challenging, the one that may feel “annoying” or difficult at first, yet eventually becomes sweet, powerful, and hard to let go of. This technique invites you to grow and expand through intuitive creation, to explore the depths of duality and polarity within yourself.

The chapters of this process carry the same titles as those of the first stage. This repetition allows us to revisit the same aspects of the journey from different perspectives, which reflects one of the essential truths of creativity, the ability to look at one theme from many angles and to deepen our understanding by returning to it again and again from a new level of awareness and experience.

If you have reached this point, it means the process has touched you, that something deep has shifted inside, perhaps something beyond words. Intuitive Painting is not merely a technique, it is a journey, a pathway into transformation and a way of life in which change becomes more natural, fluid, and creative. It connects us to higher sources and to the fundamental law of existence itself, the law of continuous movement, renewal, and evolution.

In the first stage we opened the door to a new world, a world of colors, emotions, flow, and freedom, using soft pastels, which are light, responsive, and easy to spread, allowing for a strong emotional current while painting. Now, in the second stage, we are taking the next step, a kind of evolutionary progression toward a technique that involves growth, expansion, maturity, and a deeper level of emotional exposure and polarity.

This second stage is not simply a continuation course, but a bridge to higher consciousness, a journey into new layers of the self through a new technique: oil pastels and acrylics.

As you practice the twelve lessons ahead, you will discover how wide and rich the field of exploration truly is. The deeper you go, the more you realize how much remains to be discovered. Intuitive Painting is not a method, it is a living transformative process. Through color, it shows us how vast we are, how wise the soul is, and how many untouched layers still wait within.

The Oil Pastels and Acrylics technique moves between two poles, the feminine and the masculine, the childlike and the mature, the wild and the reflective. This constant movement between polar states, repeated through practice, creates an inner integration, a collaboration between opposites. That cooperation becomes the foundation of our natural creative power.

When we work with oil pastels, we bring in the emotional side, fiery, stormy, impulsive, direct. It does not ask for permission, it does not care about the result. It expresses freely, without censorship, without restraint.

When we move to acrylics with the brush, we activate the organizing part of our being, the observer, the integrator, the careful one. That is why it always comes second, it calms, summarizes, harmonizes, and reconnects.

We begin by working on a half sheet white 240 gram paper (50×70 cm), preferably taped to a wall or a door with masking tape. Painting while standing allows the body and psyche to release more freely, as the hands move differently when the whole body is involved.

Notice how Intuitive Painting is not only a creative act but also a physical process. In the **oil pastels phase**, we begin to learn about power, not the power of control, but the power of presence. When you work with oil pastels, you do not stroke the page, you act upon it. You let the paper feel you, and you feel it in return. The work is physical and expressive. Even if it's harder than soft pastels, that's exactly the point.

In the **acrylic phase**, we move into a more attentive, meditative state. Here we use a brush and thin layers of acrylic paint to trace, color for color, exactly what the oil pastels created. The acrylic follows the pastels precisely: blue over blue, red over red, black over black. This layer makes the drawing clearer, calmer, and more luminous. In this phase, we obey what the oil pastels have done, we do not invent. The pastel stage is the act of creation itself, while the acrylic stage is reflection, a meditative highlighting of what already exists, without deviation.

Once this layer is complete (and dried), we return again to the oil pastels, this time to unleash, to be wild, to act with instinct and intensity once more. That is the essence of this process, the movement between opposites, the contrast between temperaments. We want to feel these differences strongly, because this polarity is the preparation for the next level, Acrylic on Canvas.

Intuitive Painting is an emotional investigation. It invites questions that cannot be asked with words:

***What happens when I let go of control?***

***How do I feel when I get messy?***

***When do I hold back?***

***When do I fear chaos or strong color?***

***And at what moment do I feel close to my authentic self?***

These questions find their answers not through thinking but through creation itself. Sometimes through frustration, sometimes through wonder. Remember, confusion is also material. It means that the old is giving way to the new, and that's a very good sign.

This process begins with a free oil pastels painting on the vertically taped paper. This is the time to release all the stored emotions, to let energy move with full intensity. It's natural to feel tired shoulders at first, it means you are truly working. Over time you'll feel stronger, more alive, more powerful.

When you reach the acrylic phase, let yourself rest while still in motion. Be precise. Be faithful to what you created in the oil pastels stage. This is a moment of quiet, of introspection. And then, you'll return to the storm again.

**Instructions for Lesson One:**

- 1: Tape a half sheet white 240 gram paper (50×70 cm) to a wall or door.
- 2: Begin with a free drawing using five colors of oil pastels. Fill the entire page with strong, expressive movement for about 15–20 minutes. This is the stage of emotional energy, exaggerate it.
- 3: Move on to a thin layer of acrylic paint, working gently, color over color, following exactly what you created before.
- 4: Let it dry completely, then return to oil pastels for a second layer based on the theme: “Sunrise Emerging from Darkness.” Use only black, white, and yellow.
- 5: Finally, go over everything once more with acrylic in the same colors. Do not try to make it beautiful. Do not try to make it right. Let it happen. Freedom begins at the exact moment you stop trying to do it well.

## Chapter 14: Emotional Transformation

We are now in the second lesson out of twelve in the oil pastel and acrylic technique, which is the second stage of Intuitive Painting.

As already mentioned, this stage is often considered more difficult and challenging for various reasons. The oil pastel stage requires greater effort. Suddenly, we are asked to invest more strength, more energy, to sweat, to use our muscles. Later, when we work on a full sheet, you will see this even more clearly. In soft pastel painting, we were used to flowing, smearing, with no physical effort, perhaps only a moderate emotional one. Here, physical effort appears, but in truth, it represents emotional effort.

Naturally, most of us are not drawn to emotional effort. We prefer to maintain our inner balance, and that is fine. But Intuitive Painting invites us to expand, to move, and to heal the places where we are stuck.

The tendency to maintain balance also keeps us frozen in familiar patterns, while the longing for healing draws us toward movement and expansion. These two forces coexist within us, and this stage in Intuitive Painting operates precisely within the tension between them.

This technique teaches us to move between effort and rest, between staying in the known path and stepping away from it, between clarity and chaos, between certainty and uncertainty.

The physical and emotional effort involved in this process is an essential part of your development at this stage. Some will feel it as a challenge, others will remember it as a deeply moving and transformative stage. Often, it will be both. This phase serves as a bridge between the soft pastels of the first stage and the acrylic on canvas of the third stage. It provides us with profound tools for true creative freedom.

The effort encountered here mirrors the inner “work” one must do in order to experience transformation, to bring oneself into change and renewal that moves beyond the familiar, which without a certain effort, will not agree to shift.

Creative freedom means there is nothing within us that cannot be brought onto the page. Not anger, not rage, not fear, not fantasy, not shame. Everything can and should find its way to the page. This does not mean that we are already capable of expressing everything, but the intention itself is vital.

The page absorbs everything and wants us to bring it everything. If you are working alone, treat your creations as a personal, protected space, without the need to explain or share them with others who are not part of your process. If you are working with another person, allow yourselves to play with the instructions, to encourage one another, to go as far as possible, and to let the page perform its healing work.

It is possible to paint with oil pastels in a familiar, almost mechanical way, repeating what we already know. But then, little will truly change. If we dare to challenge ourselves, to destroy a painting now and then, to add an unexpected color, to work

with the other hand, to change tempo, to work powerfully or softly, quickly or slowly, real emotional transformation begins to occur. That is the theme of this lesson.

Emotional transformation is a gift. In Intuitive Painting, it is one of the most beautiful gifts we can receive. It happens naturally when we simply work. Put on some music, take your oil pastels, and surrender to the process. Leave on the page everything that has accumulated within you recently, emotions, frustrations, thoughts, memories.

Remember, everything is allowed on the page. No one is harmed by it. Give yourself permission. Move away from what feels “normal” for you, on the page. Step beyond your excessive protections and go farther and farther. The more you release onto the page, the more something inside begins to shift, like a mirror image reflecting the unconscious response to what happens in the physical space.

Then, when you move to the acrylic layer, you calm down. You work slowly, precisely, with love and respect for what you created earlier. And when you return to the oil pastel layer and later to acrylic again, something happens inside. The emotions you placed on the page begin to change form. What was stuck begins to move. What was threatening begins to flow. What was forbidden becomes allowed. This is healing. It is the passage from contraction to freedom, from complexity to simplicity.

Our emotions want to undergo transformation, but often they lack the tools. Intuitive creation gives them those tools. It allows the materials of the soul to move freely, without being stopped by criticism, interpretation, or fear.

When we stop trying to control the process and instead surrender to it, it begins to work for us, quietly, behind the scenes, beyond the reach of our thinking mind. The less we try to understand, the deeper the work goes. Every attempt to analyze or interpret interrupts the process. Therefore, simply work, and let it happen.

Every time you feel ease, softness, release, or a smile during Intuitive Painting, know this, it is a moment of emotional transformation.

### **Instructions for Lesson Two: Emotional Transformation**

1: First Layer: Work intensively with oil pastels. Choose up to six colors, including black and red as mandatory. Work standing, with the painting placed vertically on a wall, door, or window. Use strength, fill the entire page with color, with free movements. Do not hold back your energy.

2: Acrylic Layer: After finishing the oil pastel, move on to acrylic paints. Work slowly and with relative precision. Paint color over color, red over red, black over black. Do not make this an obsessive task. Ten to twelve minutes are enough. Let the painting dry a little.

3: Second Oil Pastel Layer: The instruction is A flood of leaves. Imagine autumn winds carrying many kinds of leaves from different trees, small and large, whole and broken, bright and faded. Do not make them uniform, create a wide variety. Let them overlap and cover one another. Fill the entire page. Work for about fifteen minutes, no more.

4: Final Acrylic Layer: Go over the painting again with acrylic, without diluting with water. Paint what can be seen, following the pattern of the oil pastel as much as possible. If it becomes a little messy, that is perfectly fine. Do not be obsessive. The

key is to maintain the balance between freedom and structure. When you hold both poles together, you are working in the right way.

## Chapter 15: Everyone Is Creative

We are now in Lesson Three of the second Intuitive Painting course, oil pastels and acrylic. This stage is usually more demanding, but it also reveals some of the most surprising discoveries about creativity itself.

This lesson focuses on one of the most essential understandings in the psycho-creative path: every person is creative. Not some, not only artists, not only the gifted or talented, but every human being who is alive.

To say that everyone is creative is not merely an optimistic statement; it is a deep truth about the nature of life. Everything alive creates. Creation is not something we do; it is something we are.

When we draw, when we sing, when we move, even when we breathe and think, we create. Yet at some point in life, most of us stopped believing in this simple fact. We were told, directly or indirectly, that creativity belongs to a few, that it must meet certain standards, that it has to look or sound “good.”

Since then, many have walked through life as if creativity were a privilege that belonged to others. This belief is one of the most harmful forms of inner limitation. It cuts us off from one of our deepest sources of energy and joy.

Intuitive Painting is a natural way to restore the connection to the creative source within us. It is a process that bypasses the judgments and the comparison, allowing creation to return to its natural, instinctive, and playful state.

Every person, no matter their age or background, has an inner creative pulse. This pulse may be buried, blocked, or forgotten, but it never disappears. It waits for a chance to be expressed, and when it is finally allowed to come out, it brings with it vitality, renewal, and often healing.

Creativity is not limited to art. It is the movement of life through us. Every genuine emotion, every new insight, every fresh way of relating to others, is a form of creativity. It is the part of us that says “yes” to life, that takes a risk, that experiments, that learns.

When we engage in intuitive creation, we meet this living energy again. The work on the page becomes a mirror for our inner movement. At first, the hand may hesitate, the mind may interfere, the criticism may rise, but as we continue, a small miracle happens: the colors begin to lead us.

At that point, something changes. The page ceases to be a task and becomes a conversation. We are no longer “doing” a painting; we are taking part in a living dialogue.

In that sense, creativity is never about producing something impressive. It is about allowing something authentic to happen. To create intuitively is to say “yes” to the unknown, “yes” to change, “yes” to life.

In this lesson we strengthen the trust in the creative movement itself. The more we trust it, the more it reveals. The less we try to control, the more surprises it brings.

### **Painting Instructions: Lesson Three**

Work on a half sheet of paper, vertically taped to a wall.

1: First oil pastel layer: begin with circular movements, using wide and continuous motion that fills the page. Choose up to five colors and switch between them every few minutes. Do not stop to think.

2: First acrylic layer: move to acrylic and paint thinly, following the oil pastel colors exactly, color over color. The purpose is to observe, to breathe, and to quiet down.

3: Second oil pastel layer: the instruction for this layer is "I am creative." Let this sentence play in your mind as you paint. What happens when you feel creative? What colors appear? What movement arises?

4: Second acrylic layer: slowly go over what has been created, preserving most of the painting while softening the transitions between the colors. This is a stage of reflection and connection.

## Chapter 16: Playfulness and Freedom

Lesson Four is dedicated to playfulness and freedom. These are two of the most important qualities for anyone who wishes to deepen their creative path. Without them, creativity cannot breathe.

To play is to allow the unknown. It means not knowing what will happen next, and instead of fearing it, to be curious about it. In intuitive painting, playfulness is not superficial or childish, it is sacred. It is the door to flow.

Freedom, on the other hand, is not the absence of limits, but the ability to move within them without fear. When we create, we do have a frame, a page, materials, colors, gravity, time. These are the natural boundaries of life itself. But within these boundaries, everything can happen.

Playfulness and freedom work together. Without freedom, play dies; without playfulness, freedom becomes dry and empty. Together, they bring joy, lightness, and experimentation.

This lesson is meant to awaken the inner child who knows how to play without a goal, without purpose, just for the joy of it. The inner child who creates because it is fun, because it feels alive.

As adults, we often lost that ability. We began to create for a reason: to achieve, to prove, to show, to get approval. The natural joy of creation got buried under the demand for results. The goal replaced the play.

In intuitive painting, we reverse that order. The play comes first, and the result follows naturally. The most beautiful results are born precisely when we forget to look for them.

In this lesson we learn to play again. To use color as if it were sound, to make marks as if dancing, to respond to the page like a partner in dialogue.

In that space of play, something important happens. The soul relaxes. The control softens. A natural freedom arises, one that cannot be forced or imitated.

When we allow ourselves to play, we stop judging. We move closer to life itself, which is playful by nature. Every creative movement contains a spark of that same cosmic play, the dance between chaos and order that creates the world anew every moment.

### **Painting Instructions: Lesson Four**

Work on a half sheet of white paper, taped vertically.

1: First oil pastel layer: the instruction is “Play.” Use bright and contrasting colors, allow fast and short movements, dots, scribbles, spirals, waves, whatever wants to appear. The goal is to play.

2: Acrylic layer: move to acrylic slowly and reflect on what has appeared. Go over color by color, without changing anything. Let the brush simply follow what the hand already did.

3: Second oil pastel layer: the instruction is “Freedom.” Use up to six colors, and work on top of the existing layers. Paint large and strong movements, without any control. Fill the page with energy.

4: Final acrylic layer: go over everything again with soft and careful touches. Paint only where it feels right. Observe how the previous layers show through and interact. That is the dialogue between play and freedom.

## Chapter 17: Intuitive Painting and Self-Love

We are now in the fifth lesson out of twelve in the oil pastel and acrylic process. From this lesson onward, and for the next four lessons, we will be working on a larger format than before, three-quarters of a sheet.

The transition between paper sizes is gradual, mainly because this course is designed as a digital format that most people practice alone or in pairs, without an instructor to guide them through the challenging moments that can appear when first working on a large surface. In live workshops, we usually move directly to a full sheet, and that is perfectly fine. In any case, both ways are equally valid and lead to the right place.

A few words about the technique itself. The oil pastel and acrylic process is a dialogue between two energies, masculine and feminine. The masculine energy is eruptive, strong, free, and powerful. The feminine energy is soft, receptive, embracing, and containing. These are two opposite poles, and in life, as in creation, we are not required to remain in either one permanently. It is important to know both poles and to learn how to move between them. Most of the time, we want to dwell in the space between them, and sometimes it is good to visit the edges themselves.

In addition, as mentioned earlier, this process also reflects two other poles, the young, impulsive, seemingly “irresponsible” and “uninhibited” energy, contrasted with the mature, organizing, stabilizing, and integrating energy that weaves everything into a more harmonious language.

This technique is, in essence, an exercise in what can be called the “intermediate space.” It allows us to explore both poles, to reach them, to enjoy them, to express them fully, so that afterward we can move between them with ease. When we are capable of touching both edges without fear, the edge that pours everything out and reveals all, and the edge that gathers, calms, and honors, a much greater inner freedom is born within us.

In every intuitive painting course, the fifth lesson is devoted to the theme of self-love. Self-love is a subject that accompanies people throughout their lives. Even those who have studied it, practiced it, taught it, or worked with it continue to meet its challenge again and again. It is not an easy subject to communicate, and it can even feel uncomfortable to declare it openly. In our culture, it is usually considered more acceptable to think first about others, to give before we receive. Yet in intuitive painting, there is almost no other way but to learn self-love.

The purpose of intuitive painting is to bring onto the page everything that exists within us, with as little criticism, hesitation, or censorship as possible. The page becomes a space for healing and transformation. We wish to dare to enter as deeply as possible, into the depths of the psyche, into our traumas, our shame, our dreams, our desires, and all that makes us who we are. Everything is allowed to enter here.

This is possible because intuitive painting is a safe medium. We do not need to explain or justify what we are doing. We do not need to interpret or label the work we create. The language of painting has its own laws. Within this space, we are even

protected from our own words and from the judging part of our mind. Here, everything is allowed within the rules of the game. There is no need to explain, interpret, or help anyone “understand” what we did, since we ourselves do not understand it, are not supposed to understand it, and, on a deeper level, do not even wish to understand it.

For this inner revolution to happen, for us to move beyond our habitual limits and what society or conditioning allows us, we need a special kind of environment. We need an atmosphere filled with love from ourselves to ourselves. Self-love is a vital condition for intuitive creation. When we approach the page with love, we are essentially telling ourselves, it is all right, it is allowed. I am allowed to lose myself on the page, to be wild, silly, angry, sensual, instinctive, or even destructive, all within the safe frame of painting.

When love exists toward myself and toward my creation, the possibility opens to expand myself and discover inner territories that have not yet been granted permission to exist or express themselves. In such a space, inner legitimacy arises. A ground is formed upon which one can grow, work, release, and lay things down. This is why it is so important to bring as much self-love as possible into the process and to remain open to the possibility that the more love we bring into the painting, the more love it will return to us.

We wish to create in our creative space an atmosphere where everything we make is loved and even seen as wondrous. The very act of creating with freedom and movement, daring to express more and more feelings and sensations, deserves great appreciation, love, support, and encouragement.

The painting serves as a mirror that reflects ourselves back to us. When we learn to love our creation, whatever it may be, we also learn to love what we see through it, the deep story expressed by our intuitive process. This relationship, formed between the creator and their free creation, becomes a strong and meaningful foundation for a healthy inner relationship, rich in love, self-support, and inner friendship. This is one of the most significant gifts a person gives themselves during the process of intuitive painting.

### **Painting Instructions: Lesson Five**

In this lesson, we will work in four layers, two layers of oil pastel and two layers of acrylic. Allow each stage to dry before continuing.

**First Oil Pastel Layer:** Work freely using only black and white. You may add gray if you wish. Work with power and speed, without thought or expectation. Let whatever comes, come. It can be chaos, scribbles, or figurative shapes, everything is welcome. Work with intensity and fill the entire page.

**First Acrylic Layer:** After completing the pastel layer, move on to the acrylic. Work slowly, with concentration and attention. Create an atmosphere of calm, quiet, and focus. This is a stage of observation and presence. Stay with what appears, do not run away from it. Allow yourself to love what is emerging. When the painting is dry, continue to the next stage.

**Second Oil Pastel Layer:** Now move to a colorful stage. Choose ten different colors and create a rich and vibrant painting. Alternate between free, expressive movements and short pauses in which you create small internal frames or geometric shapes within

the painting. Freedom and stillness, movement and contemplation. Work for about ten to twelve minutes.

**Second Acrylic Layer:** Go over the painting again with acrylic, covering what is visible. You will see the layers of oil pastel, black, white, and previous colors blending together, and that is perfectly fine. Work slowly, carefully, and with awareness. Even if it appears somewhat messy, that is exactly the intention.

**Practical Notes:** Work on three-quarters of a sheet (75×70 cm). Tape the page to a wall, door, or window. Work standing. With oil pastels, work with strength and motion; with acrylic, work more gently, slowly, and attentively.

## Chapter 18: Self Criticism

We are now in the sixth lesson of the second stage in intuitive painting, a stage in which the focus gradually shifts from the initial enthusiasm to the encounter with the inner forces that block it. This is an important and challenging stage in which one of the strongest mechanisms in the psyche naturally reveals itself, the excessive self criticism.

Before we dive into it, it is helpful to understand the wider context in which it operates. The next stage in the process, stage three, is what many people imagine when they hear the words intuitive painting. A large canvas, free colors, broad movement, complete surrender. It is a beautiful, natural, and exciting fantasy. Almost everyone feels drawn to such activity because it symbolizes the ultimate creative freedom, the place where one can finally do what one wants, without rules and without judgment.

Here something interesting happens. Although the idea seems so simple, most people do not manage to realize it. If it is so free, why do we need guidance? Why not simply buy a canvas, take colors, and paint? What actually stops us?

The deeper reason is that we do not approach creation from a clean place. We arrive equipped with strong, ingrained, and sometimes ruthless self criticism. That criticism stands guard, waiting for us already at the first step and sometimes even before it. It is the voice that reminds us that we are supposedly not good enough, that nothing will come out of this, that it is pointless, that it is ugly, that it is embarrassing, that it is not worth the time and money. It is the force that turns a beautiful fantasy of freedom into an unpleasant encounter with ourselves.

Instead of a fantasy a small trauma awakens, and instead of enjoyment there is disappointment and even shame that we dared to dream something that is supposedly not real. Thus quite a few people give up the dream before they have truly begun. They believe the fantasy was naive, childish, not realistic. In fact they did not give up the fantasy, they surrendered to the criticism.

In this sense the fantasy and the criticism are like two voices within us. The fantasy is the voice of freedom, the voice of the creative soul that wants to move and to experiment. The criticism is the voice of fear, the guarding voice that tries to protect us from harm, failure, exposure, or embarrassment.

Both are important, but at this stage in the process we want to balance them and especially learn not to believe the self criticism automatically. Excessive self criticism operates from fear. It does not truly want to harm us, it tries to protect us. Yet its protection is so strong and exaggerated that it closes the way to any free expression. It is convinced that if we do something not good, the world will collapse, therefore it is better not to try at all. In this way it becomes the greatest resisting force to creative freedom.

When we surrender to the process, even if the criticism is present, we learn to relate to it differently. Instead of believing it, we begin to recognize it. Instead of stopping, we

continue. Instead of fighting, we allow it to pass through the continuity of creative movement. The more we do this, the more the criticism loses its power. It no longer manages to decide for us. It may try to say that the painting is not good, but we will already identify it as an old voice that tries to return us to standards that are no longer needed, and we will keep moving.

The goal is not to eliminate self criticism. That is impossible and also not necessary. The goal is to reduce its influence. It can be there, but not decide for us. It can appear, but not completely stop the painting hand.

When we continue to paint even while it is present, a deep change occurs. We begin to feel free not only in painting, but also in life. We learn that there is no need to be perfect in order to create. It is enough to be present and not to give up movement. In this way excessive self criticism turns from a problem into an excellent tool for growth and healing.

The truly beautiful moments in intuitive painting are those moments in which the criticism shrinks and falls asleep. It happens when we forget to think whether it is beautiful or not and we simply paint. When we enjoy the movement, the color, the touch. These are the moments in which the spirit goes free.

### **Painting Guidelines, Lesson 6:**

Work in a three quarters sheet format, 75×70 cm. The fixed order is oil pastels, acrylic, break, oil pastels, acrylic.

First oil pastels: a big shout and a small shout. Divide the page into two equal parts. In one part paint a big shout in black and white only. In the second part paint a small shout that is colorful and free, with any colors you wish. Work with power, with movement, with full energy. Fill both parts completely without mixing between them. First acrylic: calming and gathering. After you have filled the page well, move gently with acrylic. Work slowly and calmly and breathe. The purpose of this stage is to gather the energy and bring the body back to quiet. Spread a thin layer only so that it will dry quickly.

Second oil pastels: release. Now return to the painting with oil pastels and use shades of every kind, black, blue, red, yellow, pink, green, orange, and more. Work quickly, freely, without prior planning.

Second acrylic: summary and observation. Go over again with acrylic gently. Work about 15 to 20 minutes until the sense is that everything is full. Stop and look at the creation. Take a deep breath and notice what you feel facing what you have created.

## Chapter 19: Bringing Myself as I Am

We are now in Lesson Seven of the oil pastel and acrylic process. By this point, something important begins to happen. The technique becomes familiar, the movements flow more easily, and gradually a deeper encounter begins, the meeting with myself, as I am.

This lesson invites us to bring ourselves exactly as we are, without trying to be better, smarter, calmer, or more creative. The essence of intuitive painting is the ability to show up fully, with whatever exists in the moment, and to translate that into color, form, and movement.

In ordinary life, we often operate under a silent demand to be “different.” We should be more productive, more balanced, more in control. This constant inner striving creates tension. The intuitive process teaches us to meet the present self, not the improved version we dream of, but the real one that breathes right now.

When we bring ourselves as we are to the page, something inside relaxes. The mask begins to soften. The effort to appear in a certain way disappears. It is only when the effort stops that authenticity can arise.

To paint intuitively is to agree to be seen, at least by ourselves. We are not painting to please, to impress, or to prove anything. We are painting to meet what is alive within us at this moment. The page becomes a space of acceptance, where nothing needs to be corrected.

This is one of the most healing principles of intuitive painting, there is no mistake. Every color, every line, every pause, is part of the movement of truth.

When you bring yourself as you are, even your fatigue, resistance, confusion, or anger can become material for creation. They are not obstacles; they are colors. The role of the painting is not to hide them, but to let them move.

In the deeper layers of this practice, we begin to feel compassion for ourselves. The painting becomes a witness, a mirror that reflects us without judgment. We look at it and realize: this is me, right now. And somehow, in that recognition, beauty begins to emerge.

The more we practice showing up as we are, the more we learn to do the same in life. We stop waiting for the “right” moment to live or to act. We stop postponing ourselves. The work on the page becomes a rehearsal for being alive, spontaneous, and sincere.

### **Painting Instructions: Lesson Seven**

Work on a three-quarter sheet (75×70 cm), vertically taped to a wall or door.

1: First oil pastel layer: start by choosing three colors that reflect your current mood. Do not overthink it. Let your hand move as it wishes. Fill the entire page without planning.

2: Acrylic layer: move slowly with acrylic, tracing the oil pastels with attention. Stay in contact with your breath. This is a phase of presence and self-acceptance.

3: Second oil pastel layer: the instruction is “I bring myself as I am.” Paint freely, let the sentence echo in your mind, and allow the colors to express it. Include contradictions if they appear.

4: Second acrylic layer: finish by uniting the painting with soft transitions. Let the colors blend, creating harmony from the chaos. When finished, stand before your painting and ask yourself: What part of me appeared here today?

## Chapter 20: Inner Freedom and Trust

Lesson Eight is a turning point. It marks the transition from the first half of the course to the second. Up to now, we have been learning the language of movement, emotion, and duality. From this point on, the lessons will deepen into trust, surrender, and the direct dialogue with the creative flow.

The theme of this lesson is inner freedom and trust, two forces that always move together. Without trust, there is no freedom; without freedom, trust cannot grow. Inner freedom is not rebellion. It is not doing whatever I want. It is the ability to move from the inside, not from fear or pressure, but from connection. It is to act from the living pulse of authenticity, not from the voice of conditioning.

Trust is the bridge that allows this freedom to exist. To trust means to let go of control, to rely on something larger than the mind. In painting, it means to let the hand know before the head understands.

When we begin painting intuitively, we often feel torn between two needs, the need for order and the need for freedom. The first wants structure, symmetry, logic. The second wants surprise, risk, and movement. The dialogue between them is the true core of creativity.

Inner freedom grows when we stop insisting on knowing. It grows when we agree to make a move without being sure where it will lead. It grows when we allow ourselves to explore.

In the oil pastel and acrylic process, we are already used to the rhythm of alternating energies: the strong, expressive, emotional side, and the soft, reflective, balancing side. Now we begin to feel how both can coexist at the same time. That is the beginning of inner freedom, when opposites no longer fight, but dance.

Trust means letting this dance happen. It means allowing color to lead. It means accepting the moment exactly as it is.

Every time we trust the process, we strengthen the bridge between our conscious and unconscious mind. We realize that we do not need to “know” in order to create. The knowledge is already present, within the movement itself.

This understanding is a form of liberation. We no longer need to control every detail. We no longer need to fix. The page becomes a field where we can simply be, explore, and listen.

When we trust ourselves, the painting trusts us back. It begins to reveal layers that were hidden before. It shows us new directions, sometimes even messages. The process becomes an ongoing dialogue between the seen and the unseen, the known and the mysterious.

That dialogue is what makes intuitive painting a spiritual practice. It is not about beauty or skill, but about intimacy, the intimate connection with life as it moves through us.

### **Painting Instructions: Lesson Eight**

Work on a large sheet (75×70 cm).

1: First oil pastel layer: the instruction is “Freedom.” Choose five colors that represent movement for you. Work quickly, with open gestures. Fill the page with energy.

2: Acrylic layer: move gently, slowly, and faithfully over what you have created.

Notice how the acrylic calms the movement and allows the eyes to rest.

3: Second oil pastel layer: the instruction is “Trust.” Paint as if your hand were leading and your eyes were following. Do not think, only move. If you wish, close your eyes for short moments.

4: Final acrylic layer: summarize the process with soft, meditative brushstrokes. Do not aim for perfection. Let the traces of all previous stages remain visible. They are the memory of your journey.

When finished, look at the painting for a few minutes. Let the eyes rest on it without judgment. Ask yourself silently: What does trust feel like inside me right now?

## Chapter 21: The Courage to Be Imperfect

We have arrived at Lesson Nine, one of the most meaningful points in the process. Up to now, we have learned to flow, to express, to explore, and to observe. Now we meet a deeper challenge, the courage to be imperfect.

To create intuitively is to enter a space where perfection has no meaning. The natural instinct to “get it right” or to make something beautiful begins to fall away. The page becomes a space of honesty rather than achievement.

Perfectionism is one of the strongest forms of fear. It disguises itself as striving for excellence, but its real function is to prevent movement. When we try to make things perfect, we actually say, “I am afraid to make a mistake.” The fear of mistakes stops the flow of life.

Intuitive painting is an antidote to that fear. It teaches us to act even when we are unsure, to express even when we do not understand. The moment we accept imperfection, we open a gate to vitality.

To be imperfect means to be alive. The tree does not grow in straight lines. The sea does not repeat its waves. The sky is never uniform. Everything alive is in movement, constantly changing. Perfection belongs to the world of machines, not to the world of the heart.

In this lesson, we practice courage. The courage to let something “ugly” happen. The courage to go too far, to make a mess, to surprise ourselves. Paradoxically, this is the point where true beauty begins to appear, a beauty born from authenticity, not control.

When you dare to be imperfect, you allow your humanity to enter the page. You stop hiding. You allow the cracks to show, and through them, the light begins to pass. In life as in art, growth depends on this courage. If we wait until we are perfect to act, we will never act. The willingness to begin while still incomplete is the true mark of maturity.

### **Painting Instructions: Lesson Nine**

Work on a large sheet (100×70 cm).

1: First oil pastel layer: the instruction is “I allow imperfection.” Work with energy and speed. Choose colors that feel slightly uncomfortable or clashing. Let the hand move freely.

2: Acrylic layer: paint slowly over what you created, respecting the shapes yet not trying to “fix” them. Allow drips, uneven surfaces, and accidents to happen.

3: Second oil pastel layer: focus on exaggeration. Make big, bold movements that may “ruin” the previous harmony. This is intentional.

4: Final acrylic layer: go over the painting gently, without covering everything. Keep traces of every stage. Look at your work and notice the life that appears precisely where it is imperfect.

## Chapter 22: Finding True Freedom

We are now in Lesson Ten of the oil pastel and acrylic process, a fascinating stage that remains deeply imprinted in the memory of those who go through it.

Throughout these twelve lessons, a rich and diverse emotional and creative experience unfolds, through which each participant discovers new inner worlds. The more one surrenders to the process, the more the ability expands to explore creative horizons previously unknown.

At this stage, we are back to working on a full sheet. When we work large, it is important to stay physically and emotionally connected to the size. The body is part of the creation. Already in the first oil pastel layer, we move across the entire page. We do not focus on one point; we open the arms, the shoulders, and the whole body to broad motion. We use both hands, sometimes even together. We breathe the size, we move through it, we let the music accompany us. These are the conditions that allow us to dive deeply into the creative experience.

The title of today's lesson is *Finding True Freedom*.

The word "freedom" awakens many associations. On a simple level, freedom means the ability to release a burden or a limitation, like a vacation, a space of relief from something heavy. This is the first stage of freedom: freedom *from*. In that sense, intuitive painting gives us great freedom, freedom from self-criticism, from fear, from the need to please, from the compulsion to be "good" or "right."

But there is a deeper kind of freedom, freedom *to*. True freedom is the freedom to search, to explore, to ask, to doubt, to change. Within the word "freedom" hides the word "to seek." That is no coincidence. True freedom includes a movement of constant inquiry.

This level of freedom is the essence of creativity. It is the inner permission to move beyond the known. It is the freedom to try, to learn, to make mistakes, and to invent new ways.

In intuitive painting, we have a perfect space to practice this. Every movement, every color, every gesture is part of a journey of discovery. Nothing is right or wrong. Everything belongs.

Even when an instruction is given, you are invited to play with it, to twist it, to ignore it if needed. The goal is not obedience but exploration.

And there is a third, highest level of freedom, the freedom to fulfill our desires and dreams. This freedom is the most personal and the most sacred. It is the freedom to listen to what we truly want and to believe that it is legitimate. When we hide or deny our desires, we are not free. True freedom begins when we allow our passion to exist, when we feel that what we want is worthy and possible.

In intuitive painting, every act of creation is a rehearsal for that freedom. Every painting is a realization of an inner impulse. We feel something and bring it to the page. We experiment, change, and allow. The more we surrender to that pulse, the stronger it becomes.

Therefore, through intuitive painting, we practice three degrees of freedom:

1. The freedom *from*: from fear, judgment, and the need to please.
2. The freedom *to*: to experiment, to explore, to take risks.
3. The freedom *to fulfill*: to connect with desire and let it manifest.  
These three are not separate; they form one living movement that unfolds in every creative act.

### **Painting Instructions: Lesson Ten – Finding True Freedom**

Work on a full sheet (100×70 cm).

1: First oil pastel layer: *Exploring freedom*. Work with power and movement. Use many colors. Let them mix and flow. Seek freedom through motion. Work with both hands, and let the music lead you.

2: First acrylic layer: *Softening and quiet*. Paint with slow, long gestures. Process what has been created. Work carefully by zones, standing back often to see the whole.

3: Second oil pastel layer: *Absolute freedom in four versions*. Divide the sheet into four equal parts. In each, paint “absolute freedom” using only three colors. Each part can look completely different.

4: Final acrylic layer: *Integration and observation*. Go over the four parts with soft brushstrokes. Let harmony arise naturally. At the end, stand before the painting, breathe deeply, and simply feel.

## Chapter 23: Getting Lost to be at Home

We are now in Lesson Eleven, the penultimate lesson of the oil pastel and acrylic stage. Reaching this point is an achievement that reflects courage and persistence. This path leads to deep inner changes because it opens a vast window for emotional expression that is both free and protected by the creative frame.

In this stage, we work with both forces together: the eruptive, wild, instinctive energy, and the focused, refined, reflective energy. Their combination fertilizes our creative field and allows energy to move through us with balance and depth.

This lesson explores a beautiful paradox: *getting lost to be at home*. For the left brain, “getting lost” means danger, losing the way, entering uncertainty, not knowing. It is something to avoid. But for the right brain, getting lost consciously and safely is actually a way of coming home.

Home, in this sense, is not a fixed place. It is a state where we feel free to be ourselves, where we can surprise ourselves and play without fear. The real home is not the place of control, but of aliveness.

To get lost at home means to leave the familiar in order to find a deeper connection with ourselves. For those who wish to grow as intuitive painters, this is an essential skill, the ability to lose the known without panic.

When we allow ourselves to get lost, fear fades. We no longer need to know or to control. We meet ourselves more honestly, without masks. Even when we follow an instruction, we can still get lost inside it, let it lead us to unexpected places. Sometimes we change what we have done, sometimes we erase, sometimes we move in the opposite direction. This is exactly how creativity expands.

The more we practice this, the more we can also live it. The courage to lose our way in painting becomes the courage to explore new paths in life. To “get lost” is to trust that life will guide us to something new and true.

### **Painting Instructions: Lesson Eleven – Getting Lost at Home**

Work on a full sheet (100×70 cm).

1: First oil pastel layer: *I got lost, and here is what I found*. Paint freely without plan or target. Let the painting discover itself. Stay open to new discoveries, unexpected shapes or creatures.

2: Acrylic layer: *Softening and processing*. Paint slowly, section by section, without aiming for perfection. Keep the movement alive.

3: Second oil pastel layer: *Freedom in three colors*. After the acrylic dries, work with only three colors: black, white, and one of your choice. Fill the page with strength and energy.

4: Final acrylic layer: *Integration*. Paint lightly, letting the new layer meet the reflections of what lies beneath. Notice how previous layers still influence the whole, just like the hidden parts within us.

## Chapter 24: What Does Your Intuition Say?

We have reached the final lesson of the oil pastel and acrylic stage, a meaningful completion of this deep journey of intuitive painting.

Congratulations on reaching this point. Each of you has walked a personal and creative path that required courage, patience, and honesty. You have faced yourself in many ways, expressed emotions, and learned to let go and begin again.

Throughout this stage, we worked with two great creative forces, the masculine and the feminine, learning how they coexist within us. Now, as they dance together in harmony, something subtler awakens: intuition.

Intuition is a voice that is always present. It is not created now; it is revealed. It speaks from quiet, from inner listening, from relaxation. It knows before the mind knows. It feels before the words form.

Most of the time, we are too busy to hear it. Our thoughts, fears, and duties fill the space. But intuition never disappears; it waits. It watches from a higher perspective and often whispers the direction long before we can see it.

In intuitive painting, we practice listening to this voice. Every time we make a spontaneous move, every time we choose a color simply because it “feels right,” we are strengthening the channel to intuition. The less we judge, the clearer it becomes.

Intuition does not always speak in thoughts. It speaks through the body, through sensations, impulses, and attraction. It may tell us “stop,” “continue,” or “try something else.” It does not shout. It gently guides.

When we are in a creative flow that allows emotions to move freely, intuition naturally arises. It joins the dance of colors and shapes, enriching it with depth and wisdom.

We can ask simple questions while painting:

What does my intuition tell me now?

What does it want me to do?

Does it ask me to change or to stay?

Does it whisper “pause” or “dare”?

These questions do not require immediate answers. Sometimes intuition replies later, as a dream, as a quiet feeling, or as a subtle clarity.

Through the stages we have passed, soft pastels on bristol, then oil pastels and acrylic, we have not only learned technique, but also practiced the language of the right brain: emotion, movement, imagination, and intuition. These are the natural languages of the creative mind.

Intuition and creativity are two sides of the same energy. The more we create, the more we awaken intuition. The more we listen, the deeper creation becomes.

This final lesson is an invitation to converse with your intuition, to ask it what it wants to say now, and to allow the answer to appear through color and form.

### **Painting Instructions: Lesson Twelve – What Does Your Intuition Say?**

Work on a full sheet (100×70 cm).

You will create two full oil pastel and acrylic sequences with a short break in between.

#### *1: Free Oil Pastel.*

This painting has no instruction. It is pure freedom.

Play music you love. Work with strength, speed, and enthusiasm. Fill the page completely with color, movement, and energy. Laugh, shout, relax, release.

Everything is allowed.

#### *2: Acrylic Layer.*

Move slowly and calmly. Let the brush follow the rhythm of your breath. This is a stage of quiet reflection, where movement turns into stillness.

After a short break, move to your final painting.

#### *3: Second Oil Pastel – “My Great Intuitive Dream.”*

This is the instruction for your last painting. You do not need to know what it means. Enter the painting with the feeling of this sentence. Let the words repeat softly within you, “My great intuitive dream.” Allow the words to become color, movement, and emotion. Use as many colors as you wish. Paint with courage and joy.

#### *4: Final Acrylic Layer.*

Move gently with acrylic, following the previous colors while allowing new tones to appear. Do not rush. Let the painting end itself.

At the end of the painting, stand in front of your work.

Look at it in silence.

Can you smile?

How does it feel?

Lesson Twelve is a lesson of maturity and trust.

It marks the completion of the oil pastel and acrylic stage, but also the beginning of a new one.

Throughout this journey, you have not only learned a technique but developed a creative way of life.

You have learned to give space to emotion, to freedom, to change, and to intuition, a great teacher for life itself.

Thank you for your dedication, your curiosity, your listening, and your courage.

We will meet again in the next stage, *Intuitive Painting 3: Acrylic on Canvas*.

## **Part 3: Acrylic on Canvas**

## Chapter 25: What Is Intuitive Painting?

Welcome to the third stage of the Intuitive Painting journey, *Acrylic on Canvas*. In many ways, everything we have done so far has been a preparation for this point. All the previous stages were designed to bring us to a place where we can feel ready to work with acrylic alone, equipped with tools, skills, and above all, an emotional maturity that allows us to create with freedom and ease.

Acrylic is a powerful material. Without proper emotional preparation, it can easily turn the intuitive process into something frustrating, heavy, and at times even embarrassing. But when we arrive at it in the right way, it becomes an ideal material, truly perfect for intuitive painting.

Acrylic is far preferable to oil paints for intuitive work. Oil colors are more rigid, they require long processing and do not support free flow. Acrylic, in contrast, dries quickly and allows movement, play, layers, and an ongoing dialogue with the canvas.

In this stage we work with a **stretched canvas** in a relatively fixed size, preferably 60×90 cm. You can also work with 60×80 or 70×100, but this is more or less the ideal format. As you practice more and go deeper into the work, you can expand the size of the canvas. A larger canvas gives a feeling of expansion, a wider field of expression, and more room to tell your personal story.

This is the first lesson out of **twelve lessons** in intuitive acrylic painting on canvas. After going through this series, you can continue to practice intuitively on your own, because this is actually the true home of the method. Here, endless possibilities of expression open up, new emotional layers are revealed, and the creative consciousness is invited to act fully.

The first lesson returns to the fundamental question: **What is Intuitive Painting?** In the context of acrylic on canvas, the answer this time is clearer than ever, intuitive painting is *a place of freedom*.

Freedom can certainly be a kind of vacation, a break from pressure, judgment, and expectations. But it is also much more than that. True freedom is a space of expression, a place where desire and expression meet. It is the place where I am connected to what I feel and can bring it into form.

For me, intuitive painting is the place where I can be free, where I can be myself, fully. The more I practice, the more confident I feel with the technique and with the acrylic, the more my creative freedom grows.

Before we move on to the practical instructions, I invite you to pause for a moment and reflect on your relationship with the word **freedom**.

In which areas of my life do I feel free and open, close to my passions?  
And in which areas do I feel confined, fixed, overly careful, afraid of making mistakes?  
Where do I repeat myself, walk only on the safe path?

These are signs of places where my inner freedom is more limited.

Intuitive painting is also a space for emotional training, a practice in being in places that are hard for us to be in during daily life. Each painting is an emotional exercise that prepares the ground for change.

## **Working With Acrylic on Canvas**

First of all, **do not dilute the paint with water.**

We use a water container only for rinsing the brush when moving from color to color, and then dry the brush with a cloth.

The paints themselves should be of good quality, not old or too stiff, and not overly liquid. It is better to work with acrylics that come in jars rather than in very runny squeeze bottles.

Use a simple, medium sized brush.

The total working time is about 45 minutes.

We work in three full layers, and in each layer we cover the entire canvas.

## **Painting Instructions, Lesson 1: What Is Intuitive Painting?**

### **First layer – the layer of freedom**

This is the layer of acquaintance and practice. Choose colors you feel drawn to, put on music that you love, and begin spreading a thin layer of paint.

Play with the movement, let the brush travel across the canvas. Fill it completely, until no empty space remains. Notice that at first the canvas absorbs the paint and does not fill easily, do not be alarmed, simply continue to work until the whole surface is covered.

Keep this layer thin so that it will dry quickly.

### **Second layer – four versions of freedom**

After the first layer is dry to the touch, divide the canvas into four parts.

In each part, choose three different colors and express your personal feeling of the word *freedom*.

Four different versions, four different freedoms.

Notice how each combination of three colors creates a different emotion, a different energy, a different meaning.

### **Third layer – absolute freedom and inner prison**

Now divide the canvas into two equal halves.

On one side, hold the title in your mind, “*Absolute Freedom*”, and paint using only three colors, black, white, and red.

On the other side, “*Prison, closure, stagnation*”, and here paint with eight colors of your choice.

Allow both sides to exist together on the same canvas, freedom and prison, release and stagnation, expansion and contraction.

The entire work takes about 45 minutes, but there is no need to be exact.

If it takes forty or fifty minutes, that is perfectly fine.

If you feel that you are working too fast, slow down and stay longer with each layer.

This is a lively, exciting stage, the beginning of the new journey with acrylic alone.

Remember to put on music, let the body relax, and feel the movement.

If it is difficult at first, do not worry, that is natural. With time, you will discover that working with acrylic on canvas is a great pleasure, full of freedom, power, and magic.

## Chapter 26: Emotional Transformation

Intuitive Painting, Stage Three, Acrylic on Canvas. We have arrived at a stage where we are already “big children,” but the invitation is to remain children at heart. This is essential, especially here. In intuitive painting we give power to the inner child and work alongside it, with it, and through it.

At the same time, as we progress, we also become slightly more mature. We develop the emotional capacity to contain our own energy, to hold our creative energy without collapsing under it, and to work איתה באופן חופשי. There is less self criticism, more willingness to play, more courage to bring in “wrong colors,” to make mistakes, to explore. We become big children. And this is the second lesson in a twelve lesson recorded series for acrylic on canvas.

And I want to emphasize something important: the work does not end after these twelve lessons. This is only the beginning. What we learn here is meant to continue and become a steady tool for self healing, for expanding creativity, for increasing joy, for coping with emotional pain, and for many other gifts that intuitive painting can offer. Lesson two explores the concept of Emotional Transformation, which in many ways can be seen as one of the core reasons intuitive painting even exists, although of course there are many other reasons as well. Intuitive painting is a wonderful tool, but it is never the only or exclusive tool for emotional transformation.

I emphasize this because intuitive painting happens alongside life. We step away from life for a moment and go into a space where we project our experiences onto the canvas and work with them in a kind of emotional laboratory. But life itself will still await us afterward. We will return more relaxed, more free, more balanced, but there will still be emotional processes that require transformation through additional ways: through behavior, through relationships, through choices. Intuitive painting gives us the foundation, the possibility, and the chance. Often, it is the first place where we truly discover that emotional transformation is possible.

In acrylic on canvas this becomes even clearer. Without the earlier stages, the dry pastel work and the panda acrylic stage, it is very possible that we would not yet be able to create emotional transformation using acrylic on canvas. But now that we have learned to work both intensely and gently, explosively and precisely, instinctively and mindfully, now that we have trained our masculine energy and our feminine energy, released, struggled, expressed ugliness and pain, learned softness and accuracy, we are ready. Now we can use acrylic on canvas for emotional transformation.

So what is emotional transformation? Transformation means that matter changes from one form to another. But in our context it goes even further. It is like a cocoon becoming a butterfly. A change of form that releases energy. Something good happens when a form changes. It is not just a random shift. Emotion is a type of energy, a type of substance. Every emotion has weight, power, influence. We feel it inside us. And we also feel the instinctive need to do something with it: speak it, cry it, laugh it, run with it. Emotion contains energy that wishes to move.

My belief is that emotion is essentially a state or energetic form of ourselves that is meant to experience transformation, to move toward a new expression. The energy is not meant to stagnate but to transform, to be used, to nourish our growth. Emotional transformation through intuitive painting means that the painting allows us to express our inner emotional world and move with it to a new form. When that happens, energy is released, and we feel better.

It is important to distinguish between transformation and discharge. Discharge means releasing everything outward, expressing it, throwing it out of ourselves. Transformation means that the energy of the difficult emotion stays with us, but changes form and becomes nourishing, uplifting, and strengthening. I gain something from my anger. I gain something from my sadness. I gain something from my fear. These emotions shift from stuck, anxious energy to energy of growth, expression, creativity, and renewal.

This is the essence of emotional transformation and one of the great gifts of intuitive painting. When we arrive at intuitive painting and practice it correctly, according to the structure, the timing, the layers, and especially with decreasing self criticism, transformation happens naturally. We do not need to force it. We do not need to try. The painting itself does the work with us. The moment we stay with the process and continue creating, the emotions will arise, and by continuing to work afterward, they will transform. They will move, shift, soften, or release. This happens especially when we remain open to change, to playfulness, to avoiding emotional stagnation, and instead continue to move with the colors, the forms, the changing shapes. The transformation happens by itself. What a joy.

Now we continue, just like before. Three layers. Later on, we will advance to more layers, but for now we remain עם אותו המבנה.

**Layer One** should be relatively thin so it dries quickly. It is free, open, expressive. Bring as many feelings as possible into this layer. Ask yourself: What do I feel right now? Which colors represent what I feel? After one color appears, ask again: What is the next color that represents how I feel now? Listen to your body. Feel the accumulation of emotions and bring them to the canvas.

**Layer Two** focuses on the transformation itself. Divide the canvas into four sections. In the first section, paint freely using three colors. In the three remaining sections, paint the same image again, but each time with a change in color and form. The first version is the base. The second shifts a little. The third shifts more. The fourth shifts even further. A clear process of transformation. When you finish, you will be able to see the emotional journey from the first section to the fourth.

**Layer Three** is more emotional. Before painting it, imagine yourselves one year from now. Imagine that after many artworks and many inner journeys, you have become slightly different people: freer, braver, more daring, more experienced. Imagine yourselves with fewer fears and fewer limitations. Paint as though you are already there. How would I paint if I were bolder, freer, more confident, more skilled? Imagine the future you and let that version guide your hand.

Each layer is about fifteen minutes. The whole process should last between forty and fifty minutes. Not less than forty, not more than fifty. In this lesson there are almost no color limitations. The first layer is completely free. The second begins with one free section and continues with the theme of change. The third is also unrestricted. This is an invitation to work with freedom, and also to confront the discomfort that freedom sometimes brings.

Acrylic gives us freedom, but sometimes that very freedom makes us feel lost. And this is one of the major lessons of this stage: to recognize that freedom can unsettle us, to learn how to navigate it, how to contain it, and how to use it. Freedom and its emotional complexity will accompany us throughout the entire acrylic stage. Good luck.

## Chapter 27: Everyone Is Creative

Intuitive Painting, stage three, acrylic on canvas. We are now in the third lesson. I know I did not mention this earlier, so I will say it clearly now. You can, and it is even recommended, to keep using the same canvas for a long period of time. It is meant for that.

The canvas is designed to be painted on many times. You complete a session with three layers, or with more layers later on, allow it to dry, and at your next session you paint again on the same canvas. At this point you should not feel any need to preserve the previous painting. You are invited to say goodbye to it and paint over it again and again and again.

Later, when you reach more advanced stages, either toward the end of this course or after it, you may find that after working several rounds on a specific canvas, one of the paintings truly touches your heart. Then you might choose to stop and keep it, maybe even hang it in your living room, because you genuinely love what came out of you. That is completely legitimate, but it should happen much later.

Otherwise two things may happen.

First, you will need many canvases, and there is absolutely no need for that.

Second, you may get stuck in self criticism. If you become too attached to the question of beauty or to the fear of “ruining” a painting too early in the process, it will be very hard to be free. Part of the freedom of intuitive painting is the permission to paint over what you already created. It served its purpose. The heart does not forget any of your creations. And now you move forward.

So keep using the same canvas. Work with it again and again until it becomes full to its edges. Only in the advanced stages, toward the end of the course, you might decide it is time to switch to a new canvas. Otherwise, continue with the same one.

### Everyone Is Creative

Lesson three deals with the idea that every human being is creative.

And I believe that if you have come this far, and have dealt with all the challenges you faced in intuitive painting, then your worldview about creativity has already expanded. You can now sense more clearly what creativity is, who is creative, how creative you are, how creative life is, and how much creativity exists within every human being. Certainly it exists in you as well.

Not only that, but in every person creativity can be activated with the right tools. What we are doing here is a method, a system that ignites and awakens creativity.

This is the moment for you to look at your relationship with your own creativity. Is creativity already experienced as something natural for you, as a part of life, as a part of being human?

Is it less surprising for you that you are creative?

Do you feel more connected to the creative child within you, do you trust it more, do you have better access to it?

Are you living more comfortably with the fact that you are a creative person?  
Where would you like to take your creativity further?  
How much support do you give your creativity?  
How much creativity do you recognize in other people?  
How much do you see creativity as an essential element of human nature?

When we train through intuitive painting, especially with acrylic on canvas, where the possibilities are endless and the painting can change from moment to moment with a single brushstroke, we give creativity a magnificent stage. The better our relationship with creativity becomes, and the less we criticize it, the more it flows, expands, deepens, surprises, and supports emotional transformation.

So everyone is creative. You are creative. I am creative. Every person we meet is creative. The real question is how much of it is expressed, how aware we are of it, and whether we have tools like intuitive painting that can give it a place.

## **The Structure of the Painting for Lesson Three**

We are still working with three layers.  
However, if you feel comfortable and things flow for you easily, you may add a fourth free layer whose purpose is to change what was in the previous layer. It does not matter whether you change the second layer, the third, or the fourth. It is entirely your choice.

As always, the first layer is free, and you will do at least three layers. If you have time, energy, and desire, you may add the optional fourth. Remember to keep the first layer relatively thin so it can dry and be ready for the next stage.

And now something important that I did not emphasize earlier:  
It is completely fine if the previous layer has not dried fully. A bit of mixing is natural. This is the nature of acrylic. The material is meant to blend. Sometimes the mixing looks a bit muddy. That is part of the process. You will add color, respond to what happens, and play with the unexpected combinations that the mixing brings. If the surface dries quickly, wonderful. If not, you work with what is there.

## **Painting Instructions**

### **First Layer – Free Painting**

As always, begin freely. Move, play, explore, warm up on the canvas.

### **Second Layer – A Wild Celebration of Flowers and Nature**

Create a wild celebration of flowers, leaves, grasses, and thorns. A real festival.  
Flowers of every kind, every size, every direction.  
Small, large, colorful, pale, bright, muted, strange.  
Chaos, joy, abundance, nature overflowing across the entire canvas.

### **Third Layer – Painting With Your Fingers**

For the first time in this stage, work with your fingers.  
Do it slowly. Take a color and spread a circle.  
Take another color and spread another circle next to it.

And another, and another.

Sometimes let the circles overlap, sometimes keep them separate.

Fill the whole canvas with many circles, in many colors, made with your fingers.

You may use both hands, right hand, left hand, even a bit with eyes closed if you wish.

The circles should not all be the same size.

Be creative.

Avoid falling into repetition.

Remind yourself to break patterns, to vary the sizes, the rhythm, the shapes.

### **Optional Fourth Layer – Free**

If you have time left and feel open and inspired, add a free fourth layer.

Do whatever feels right.

Enjoy.

Move with your creativity without fear of making something “ugly.”

Sometimes the less beautiful parts of us want to be expressed too, and the canvas is a place where they can receive their space.

## Chapter 28: Walking Into the Unknown

In this lesson we move on to working with five layers.  
Anyone who feels ready may complete all five layers.  
Anyone who feels this is still too early may continue with only three layers.  
Both options are appropriate and valid at this stage of the process.

When working with acrylic, it is important to understand the material.  
Acrylic dries relatively quickly, but when too much paint is applied, layers tend to mix and gradually turn into a single muddy tone.  
This is normal and there is no reason to be alarmed.  
However, it is preferable at this stage to avoid this effect by using small amounts of paint in each layer.  
If mixing does occur, simply work a bit more slowly, add paint gradually, and avoid rapid blending of all the layers together.  
Leave about a minute or two of space between layers to allow the paint to settle.

The purpose of this lesson is to strengthen the ability to work with the unknown.  
In any creative process, the unknown is an open space in which we have not yet created.  
It is the space where learning happens.  
When we operate only within familiar methods, familiar colors, and familiar movements, we do not grow.  
We repeat ourselves.  
Therefore it is important to introduce elements that are unfamiliar, to work with colors we do not usually choose, and to try movements, directions, and approaches that are new for us.

The unknown is sometimes experienced as threatening.  
This is not an emotional truth but a cognitive reaction.  
The left hemisphere of the brain identifies any situation that is not under control as a potential danger.  
This is the only reason the unknown feels frightening.  
In reality, nothing in the unknown is harmful.  
It is simply territory we have not yet explored.  
When we create inside it, it becomes familiar.  
Immediately afterward a new space of unknown appears.  
This is a natural process of expansion.

Each completed layer turns something previously unfamiliar into something known.  
And with that, a new unknown opens up.  
This dynamic is fundamental to creativity.  
A space becomes familiar only after we create within it.  
Once it becomes familiar, a new edge of possibility appears, inviting us to enter it.

Working with acrylic on canvas allows us to practice this dynamic directly through repeated layers.  
The canvas becomes a training arena in which we learn to expand our boundaries,

expose ourselves to new possibilities, and practice methods and choices that are not part of our habitual patterns.

## **Painting Instructions – Lesson 4**

Work is done in three or five layers, depending on each student's readiness. Total work time is between forty and forty five minutes.

Below are the detailed instructions:

### **Layer One – Freedom Layer**

The purpose of this layer is to return to the act of painting without judging the result. Work with a variety of colors such as yellow, black, green, grey, and any others you wish to include.

Play music and let your hand move with the rhythm.

Work with the right hand and the left hand according to what feels natural to you.

Fill the entire canvas.

This layer does not require planning or analysis.

It requires continuous and spontaneous movement.

### **Layer Two – Geometric Shapes**

In this layer the entire canvas is filled with geometric shapes, each one painted in a different color.

Avoid repeating the same shape or the same size.

The goal is to create a colorful puzzle of many shapes, each one independent.

Once the entire canvas is covered, stop and wait about one minute.

### **Layer Three – Free Layer (only for those doing five layers)**

This layer is intended to disrupt part of what exists and build something new over it. You may work with your fingers, as in the previous lesson, but use small amounts of paint.

This layer allows release, expression, and a direct response to what occurred in the earlier layers.

Those working with three layers will skip this step. The next layer will be their third and final one.

### **Layer Four – Guided Layer**

This is a guided layer with a clear instruction:

**“My anger grows and expands in a positive way.”**

The goal is to practice turning a powerful emotion into a creative space.

Use only six colors.

The work should be focused and intentional, expressing an inner movement rather than creating a fixed visual image.

For those working with three layers, this is the final layer.

### **Layer Five – Limited Freedom (for those doing five layers)**

This is a free layer with one limitation:

Use only black, white, and red.

This limitation is meant to develop creativity within constraints.

### **Closing Notes**

Throughout the lesson, keep music playing.

Do not expect the painting to be “beautiful,” and do not be disappointed if the result looks uneven or messy.

A meaningful part of the creative process is allowing less beautiful paintings to exist. Often these are the places where the deepest learning takes place.

## Chapter 29: Self-Love

We now continue into Lesson Five of Intuitive Painting, Part Three, Acrylic on Canvas.

At this point you have already gathered real experience with this medium. You can begin to sense how acrylic behaves, where it flows easily, where it surprises you, and where it creates technical challenges. All of this is part of the learning process. Just like in the body, creative skill grows through continuity and practice.

Continuity is a central element in this work.

Intuitive painting is a form of knowledge that grows from within. It is not only something we learn externally, but a capacity that awakens as we continue to work, experiment, open up, make mistakes, return again, and simply keep going. This is why we continue. We enter Lesson Five.

Just as in the previous cycles of this course, Lesson Five deals with the relationship between intuitive painting and self-love.

Self-love is a vast topic that can be approached from many angles. We can examine how self-love supports the painting process, and also how the practice of intuitive painting itself awakens a sense of love within us. This is not a love that depends on another person, but an inner presence, an energy that arises naturally when we create freely.

Self-love is not an abstract idea.

It is an energy.

A presence.

A quality that emerges when we let go of criticism, control, and expectation.

When we allow movement, allow expression, allow playfulness and imperfection, we rediscover something that was always inside us: love.

We forget this often.

Life pulls us into tension, worry, stress, demands, habits, and emotional fatigue. In such states, we lose contact with the inner sense of love. We may still know it theoretically, but we do not feel it.

Intuitive painting helps us return to this feeling.

It offers a safe, creative space in which love can be felt, expressed, and remembered.

When we paint consistently, without judgment, without trying to impress, without demanding beauty, we create an inner container that allows love to surface.

It becomes an inner atmosphere, a memory of who we really are.

Love cannot be damaged here.

It does not depend on someone else's approval.

It emerges simply because the creative space allows it.

The more courage we bring, the more love can appear.

The less afraid we are of "doing it wrong," of "making something ugly," or of letting our emotions take form on the canvas, the more the possibility grows to meet that inner quality of love. It might come strongly or softly, clearly or subtly, but it is always there.

A facilitator of intuitive painting must understand this deeply:  
In guiding others, we are helping them encounter one of the most essential forces of their inner world, the love within them.  
This is a privilege, and one of the profound intentions behind the method.

Lesson Five focuses on this experience.

## **Painting Instructions – Lesson 5: Self-Love**

By now, most participants will be working with four to five layers.  
Each layer lasts around eight to ten minutes.  
Work a bit more or less as needed.

### **Layer One – Free Painting**

A completely free layer.  
Let the hand move. Choose any colors that feel right.  
Paint with music.  
Work lightly so the layer dries quickly and prepares the canvas for the second layer.

### **Layer Two – “Rushing Streams of Love”**

Use only four colors of your choice.  
Fill the entire canvas with flowing, energetic movements that express the idea of love as a moving force.  
Let the movements shift, expand, and pulse like waves.

### **Layer Three – Free Exploration**

Ten minutes of free painting.  
Change what was there before. Add, remove, blend, rebuild.  
This is a layer for play, courage, and exploration.

### **Layer Four – “The Contraction of Love”**

Use eight colors only, including black, white, and red.  
The phrase “the contraction of love” refers to the moment when love shrinks before expanding again.  
Let the painting become unusual, condensed, expressive.  
Let the shapes be unexpected.  
There is nothing to fear, this layer will ultimately expand your sense of connection, not shrink it.

### **Layer Five – Free Completion**

For those who still have time: a completely free layer.  
Finish the painting in a way that feels natural.  
Let love, freedom, and movement guide you.

At the end of this lesson, as always, thank yourself for the work.  
The painting does not need to be beautiful. It needs to be real.  
Often the “not beautiful” paintings are the ones that open the deepest doors.

You are progressing beautifully.  
This path includes moments of pleasure and moments that are not easy. Both are essential.  
Whatever appears on the canvas is valid and meaningful.

The most important thing is to continue.  
Continue to the next painting.  
We will meet again in the next lesson.

## Chapter 30: Reducing Excessive Self-Criticism

We have arrived at Lesson Six, the midpoint of this phase of acrylic on canvas. Although this course contains twelve lessons, the intention is not that the learning ends here. After completing this course, you will no longer need me for most of the structure. Acrylic on canvas will become your personal and ongoing path of expressive, intuitive painting, a path through which you will continue to explore your life, heal yourself, and deepen your inner world through creative practice.

These twelve lessons, together with the two previous courses, are designed to establish intuitive painting as a lifelong skill.

This work becomes part of who you are.

It will remain with you as a tool for freedom, health, emotional flow, and creative pleasure.

Lesson Six focuses on the connection between intuitive painting and the reduction of excessive self-criticism, a topic I speak about often, both in this course and throughout the Psycho-Creative approach.

Inside each of us lives a part that is afraid, that feels unworthy, that is convinced it is not good enough, that tries to warn us against mistakes, failures, disappointments, or wasted time.

You know this part.

It is the inner critic, the inner police officer, the internal loss of sovereignty.

As I have explained before, intuitive painting was originally created as a path to work through excessive self-criticism. This was its foundational purpose.

Why must we address excessive self-criticism?

Because only when we reduce it can we access our natural, spontaneous, intuitive language, the inner movement that heals us.

When self-criticism is too strong, it blocks us.

It becomes the gatekeeper that prevents us from trying, exploring, expressing, learning, risking, playing, and growing.

We become afraid to begin, afraid to continue, afraid to express, afraid to make mistakes, afraid of what we will discover inside ourselves.

Excessive self-criticism serves our fears.

It freezes them in place and convinces us that we cannot move beyond them.

But the more we practice intuitive techniques, whether painting, dance, writing, or any spontaneous creative act, the more we challenge our self-criticism and prove to ourselves that we can act with less of its influence.

We shift it aside.

Even temporarily, this shift gives us breathing space.

All the methods we use here, filling the entire canvas, working in layers, painting quickly, following clear time limits, using repeated instructions, are intentional tools

designed to reduce excessive self-criticism.  
They help us bypass it and loosen its grip.

Self-criticism is a messenger of fear.  
Fear of freedom.  
Fear of expansion.  
Fear of growth.  
Fear of our own passion, longing, excitement, and vitality.

These fears exist within us for many reasons.  
Self-criticism amplifies them.  
It will never disappear entirely, but with practice we become more skillful in softening its power.

Through repeated intuitive creation, we develop the ability to notice the critic and still move forward.

We can say to it:

“I do not agree. I am not obeying you. I am not letting you frighten me. I am continuing.”

We continue with mistakes.  
We continue with movement.  
We continue with experimentation and play.  
We continue with our growth.

This entire practice is a tool to reduce self-criticism and uncover natural, spontaneous creativity beneath it.

In today’s lesson we will give our fears and our critic a double spotlight, but through play, so their power decreases and our freedom increases.

## **Painting Instructions – Lesson 6: Reducing Excessive Self-Criticism**

We will create **five layers** on the same canvas.

### **Layer One – Free but Only in Black and White**

A simple warm-up layer.  
Use only black and white.  
Move freely and fill the whole canvas.

### **Layer Two – “The Strange Kingdom of My Fear”**

Paint a wild, crowded world full of strange fear-creatures.  
The more frightening, the more exaggerated, the more bizarre, the better.  
Use at least ten colors.  
Play with it.  
Enjoy the paradox that the more you try to create fear, the more fun it becomes.

### **Layer Three – Free Painting**

Go over everything that was painted before and create something new.  
Blend, shift, erase, rebuild, anything goes.  
If some areas are still wet, work with whatever the paint gives you.

#### **Layer Four – “Madam Criticism”**

Paint a figure, shape, or energy that represents your self-criticism.  
Not to shrink it, but to meet it fully.  
Let the hand lead.  
Do not plan or judge.  
Allow the canvas to show you how your inner critic appears visually in this moment.

#### **Layer Five – Free Completion**

A final free layer.  
You may no longer see the earlier layers clearly, but they remain inside the painting like emotional memory.  
If you want, you can photograph each stage before painting over it.

Remember: the very act of painting layer over layer is itself a powerful tool for reducing self-criticism.  
The critic wants you to protect the earlier work, to freeze it, to avoid change and risk.  
We do the opposite.  
We let go.  
We move forward.  
We do not cling to “good moments” or “nice results.”  
We trust the process.

This is how we grow.

Thank you for your courage and your presence.  
You are doing deep work.  
Today we honored self-criticism by meeting it honestly and playing with its energy, instead of obeying it.

We will meet again in Lesson Seven.

## Chapter 31: Bringing Myself as I Am

Intuitive painting, stage three, acrylic on canvas. We arrive at lesson seven, a stage where many of the foundations have already been absorbed. This is the moment when intuitive painting begins to enter daily life, not only as something done within the lesson framework, but as a practice that accompanies days and weeks.

At this point it is recommended to paint also on your own. Take the canvas, choose the number of layers in advance, put on music, set forty five minutes, and let the process unfold. When intuitive painting becomes a routine, it becomes a living tool, a healing tool, a tool that allows expression and movement.

The theme of this lesson, bringing myself as I am, is deeply connected to the psycho creative space. This is a space that allows a person to express internal layers that have no verbal language, sometimes things that are hidden even from conscious understanding. Pain that was repressed, fears that remain locked, inner content that never received a voice. All these can emerge in intuitive painting without planning, without thinking, without fear.

In a mysterious and fascinating way, when we challenge the boundaries of the “self” within intuitive creation, we begin to discover aspects of our being that we did not know existed. We expand the range of expression of our authentic parts, the ones that remained sealed behind protective walls and behind the limited identity we adopted for ourselves.

In other words, intuitive painting helps us discover that who we truly are is far more than who we think we are, and far more than the version of ourselves we recognize when we look at ourselves from the outside. Bringing myself as I am means moving away from what is familiar and habitual during the act of creation, only to discover that there are parts of me that have always been there, waiting for the freedom and boldness of creative movement in order to be revealed.

Layer after layer, we meet new parts of ourselves. The current layer is always temporary, because beneath it lies another layer, and beneath that another one. The layered work trains us to go beyond what we already know, to break the familiar pattern, and to search for the next step.

This is a training in authenticity. To dare to be who we are. To dare to change the painting that exists right now. To dare to use colors we avoided. To dare to move through the present expression into a new one.

Those who feel capable may work with seven layers. Those who need a slower pace can work with five. Both paths are correct.

### Painting Instructions

- Layer one free.
- Layer two "my protective walls."
- Layer three free.
- Layer four "breaking my walls." Use at least ten colors.

- Layer five free.
- Layer six "the wondrous world beyond the walls." Four colors. Work slowly.
- Layer seven free.

## Chapter 32: Expressing the Hardest Things

Intuitive painting, stage three, acrylic on canvas. We have arrived at lesson eight, and by now it is already clear that something inside us has changed. After many lessons with pastels, panda acrylic, and now acrylic on canvas, we have accumulated enough experience to allow deeper emotional movement. Some will work with four or five layers in forty five minutes, others may work with seven, eight or even nine layers. Each temperament finds its natural rhythm, and all of it is correct.

This lesson reminds us of something we have already touched many times in different ways. One of the most important purposes of intuitive painting is emotional transformation. It is not simply a matter of choosing which feelings we want to work through. The psyche itself leads the process. If we want to grow, to release ourselves, to open the channels between inside and outside, we need to allow as many emotional layers as possible to come to the canvas. This includes the hardest ones.

Not because we must express them. Not because anything is forced. But because without allowing the difficult material to move, it remains inside as a blockage, a wall, a weight. Then our development stops at a certain point. To move beyond that point we need to invite, at least sometimes, the difficult things to come forward in symbolic, expressive, creative form.

We do not have access to everything. Some material is still too deeply repressed and cannot yet surface, and that is completely fine. But much of what is painful, heavy, or frightening is accessible enough to be expressed at least symbolically, and doing so is recommended. Not in every layer, not all the time, but sometimes, deliberately, with courage and gentleness.

Intuitive painting is a kind of endless journey into the depths of the psyche, a highly sophisticated vehicle that allows us to touch places we cannot reach directly through logic, thought, or words. We are meant to take advantage of this unique quality of intuitive painting, recognizing from experience that it provides a safe passage into territories that are otherwise inaccessible.

Every human being needs a way to release the inner “demons,” and when this release becomes symbolic, creative, colorful, rhythmic, and even enjoyable, it becomes a genuine act of self healing. It becomes an emotional cleansing, one of the central and most significant functions of intuitive painting in a person’s inner life.

Sometimes the difficult feelings emerge through specific colors, through dark or “ugly” textures, through movements that feel heavy or chaotic. These expressions have value. They represent emotional content that has been waiting to be released. When we let them out, they transform. The body softens. The breath opens. The canvas becomes a witness and a partner in healing.

### Painting Instructions

- Layer one free.
- Layer two three colors only brown, gray and black for the theme not comfortable.

- Layer three free, using any colors you want to rise above the discomfort and transform it.
- Layer four eight colors for the theme "very not comfortable."
- Layer five free with fingers expressive and physical.
- Layer six "tears of truth", as much or as little as you choose.
- Layer seven free if there is time.

## Chapter 33: The Magic of the “Ugly Painting”

Intuitive painting, acrylic on canvas, lesson nine.

By now you have already walked a meaningful distance in absorbing this way of working, this action, this inner movement that happens through intuitive painting. Your meeting with the canvas, the colors, and the brush already contains more freedom, more emotional presence. You cannot reach this point without several important shifts happening inside you, and this is beautiful.

Lesson nine deals with one of the most enjoyable and powerful themes in intuitive painting: the magic of the ugly painting. We have already met this concept in pastels, in panda acrylic, and in earlier stages. The term “ugly painting” represents a doorway into emotional freedom. It is not only about allowing ourselves to create something aesthetically unpleasant. It is not only about calming the inner critic. It is about discovering something deeper.

There is a higher level in this practice where the “ugly painting” becomes a portal. A door opens. New realities appear. These realities cannot be discovered through the desire to create something beautiful. They emerge only when we consciously choose to step into the realm of the ugly, the messy, the chaotic, the broken, the seemingly wrong.

This realm represents the freedom to stain, to be crude, to be raw, to be unaesthetic, to express aggression, to use a lot of black, to be incomprehensible, to make a mess without fear. None of this is about hurting someone else. It is about freeing parts of ourselves that have been waiting for a legitimate space to move.

When we truly allow ourselves to “go ugly,” something unexpected happens inside. A deeper harmony becomes possible. Not the surface harmony of quietness or politeness, but the deeper harmony that comes from engaging with the restless, energetic, emotional layers inside us. When these layers finally move, genuine balance and renewal appear.

At the same time, and with the same breath, it is essential to remember what can only be discovered when we courageously dive as deeply as we can into the territory of the so called ugly painting. Many times, the result that eventually emerges from such a process moves us deeply, even awakens in us surprising aesthetic experiences, experiences of beauty that we could never have reached without first passing through what we called the ugly.

After all, what could be more beautiful than emotional truth that has never managed to come out, finally finding a way to be released and expressed fully, without judgment and without fear?

In this way, intuitive painting invites us to reexamine our concepts of beauty and ugliness, to question their validity, to expand them, to rebuild them with greater curiosity and courage. We become freer from social conditioning, freer from the need to look good, freer from the pressure to hide the beauty that exists inside authentic, spontaneous expression, open to whatever wants to emerge in each moment.

## **Painting Instructions**

- Layer one free with fingers only, using little paint.
- Layer two "ugly," black and white only, with a brush, quiet and rough.
- Layer three free, listening closely to what your belly wants to express.
- Layer four "ugly, noisy and fast," with many colors and loud music, four minutes.
- Layer five fingers again, slow, meditative, calming.
- Layer six "ugly with geometric shapes," four colors only.
- Layer seven free if time remains.

## Chapter 34: Finding True Freedom

Intuitive painting, acrylic on canvas, Lesson Ten. This lesson carries a broad and evocative title that accompanies everything we have practiced so far, finding true freedom. Of course, this is a title, just like saying “finding absolute truth” or “finding ultimate clarity,” yet I believe deeply that human beings rise, layer after layer, into greater degrees of freedom. Freedom is never a destination we reach once and for all; it is a lifelong unfolding. It is a gradual expansion in our ability to express, to grow, to transform, to open, to love ourselves and to live in greater peace with who we are.

Freedom can be spoken about from many angles. Some aspects can be defined in a general way, but others are deeply personal and unique to every individual. Each person has their own freedom, shaped by their own history, temperament and emotional landscape. I find it important to distinguish between a “vacation” and “freedom.” A vacation is a temporary relief from the lack of freedom, an escape that ultimately returns us to the same place. Freedom on the other hand is a state of mind, a condition of being in which I am more attuned to myself, more connected to my inner desire, and more available to act in alignment with what truly moves me. It is not a temporary moment, but a mode of existence.

True freedom means being deeply connected to my inner compass, to my authentic desire, to my instinctive creativity. It means I am less afraid of myself, less confined by a prison of avoidance, and more open to my own emotional truth. Often this freedom requires action, and action requires courage. Intuitive painting trains us to become freer, to listen inwardly, to discover new parts of ourselves, to experiment, to search, and to act, at least symbolically, on the canvas.

Intuitive painting is also a form of vacation. It offers relief from the burdens of ordinary life. It is a space to step out of routine, enter a dreamlike realm, move freely, and receive a dose of emotional healing. It is both a vacation and a training ground for freedom.

To experience greater freedom in intuitive painting, we must learn to work with less self criticism. When there is less criticism inside us, we allow more parts of ourselves to express and reveal themselves. When there is less criticism, we gain more freedom in many forms, including the freedom of self fulfillment and creative realization. From here, I want to focus on two central aspects of freedom in intuitive painting, one following the other.

The first is the freedom to act and be what I want. This means connecting to my impulses, to my drives, to my desires, to the forces inside me that want to come out now. This is freedom of expression.

The second, which is no less important, is the freedom to approach what frightens me. Freedom to face what I avoid. Freedom to touch the parts of myself that I believe are “not me,” the places that feel forbidden, messy or disturbing. These neglected areas are part of my internal prison. When they are too closed off, too guarded, they demand energy to maintain their confinement. That energy is stolen from my capacity to live, express and thrive.

When I can approach what frightens me, when I can express what disgusts me or disturbs me, and transform it symbolically on the canvas, I release the need to guard it so tightly. As a result, more freedom becomes available.

This is also one of the reasons acrylic on canvas is the third technique we learn. It contains the greatest freedom. Entering this level too early can cause confusion, because too much freedom without the proper tools may overwhelm the painter. The previous techniques provide training in managing emotions using more contained materials, which gradually build inner confidence. By the time we arrive at acrylic on canvas, we are ready.

## **Intuitive Painting Instructions – Lesson Ten**

### **Layer One - Fast and Free**

Using a brush and several colors, fill the entire canvas within four minutes. Speed creates freedom.

### **Layer Two - Full Freedom in Black and White**

Paint another fast layer, using only black and white. About five minutes.

### **Layer Three - Limited Freedom in Geometric Shapes**

Using eight colors, work for eight to ten minutes creating geometric shapes. A slower, more deliberate layer.

### **Layer Four - Free Painting with Fingers**

Ten colors, using only fingers. Fill the whole canvas within five to six minutes. Allow the “mess” to happen.

### **Layer Five - Wild Field of Flowers**

A field full of countless flowers, grasses, butterflies, and wild colors. Fill the entire canvas.

### **Layer Six - Freedom Created Through Stripes**

Create a full layer made of stripes, thick or thin, in many colors.

### **Layer Seven - My Great Freedom**

A final free layer using any colors you choose until the forty five minutes end.

Freedom is not a single event. It is practiced again and again, in painting and in life.

## Chapter 35: Getting Lost to find Home

Intuitive painting, acrylic on canvas, Lesson Eleven. Anyone who has reached this point has already traveled a meaningful journey with intuitive painting. Along the way you have absorbed the method, the inner logic, the release, the emotional depth and the movement that this practice invites. I am recording this lesson from a slightly noisier environment than usual, yet this does not diminish the quality of the teaching. In fact, it highlights one of the core principles of intuitive painting: we work with what is present, and create from within it.

Sometimes life gives us conditions that are less than ideal. There may be noise, disruptions, or unexpected chaos. Intuitive painting teaches us not to run away from these disturbances, but to weave them into the creative act itself. We are not dependent on perfect conditions. We create with what is here.

Of course, when possible, we choose quiet, comfortable conditions. But when circumstances are not ideal, we do not stop. We integrate the noise, the restlessness and the disorder into the painting. This itself is an act of emotional flexibility, resilience and creative truth. It is a profound lesson in life: do not wait for perfect conditions. Create with what you have.

The title of this lesson is getting lost to find home. Traditionally, the idea of getting lost evokes fear. To “get lost” means to lose the path, to lose direction, to lose the ability to return. Children often speak with fear about things “getting lost.” Getting lost is associated with disappearance, with danger, even with a hint of death.

But here we speak about getting lost to find home. This means that in order to return to the true home inside us, the home of natural creativity and emotional freedom, we must allow ourselves to lose our familiar path. The habitual path is shaped by excessive logic, relentless self criticism, chronic worry, pressure and fear. It is the world we live in, and we often believe there is no other way.

But those who paint intuitively know otherwise. They know there are worlds within them that open only when they let themselves wander, drift, and lose the need for control. Getting lost is not losing oneself; it is finding a deeper part of oneself.

To get lost on the way home means letting go of habitual control. It means allowing the hand to move without supervision, allowing the left hand to participate, painting with closed eyes, turning the canvas, choosing colors that seem “wrong,” destroying and rebuilding layers, following impulses that make no sense, and letting intuition lead.

It is like walking in nature and stepping off the main path. At first there is uncertainty, but then comes discovery. When we trust the process, unexpected beauty appears, emotional truth emerges, and new inner landscapes reveal themselves.

To reach home, we must leave the “false home,” the inner place that feels safe but is actually a prison made of routine, emotional stagnation and resistance to change. Leaving this false home can be frightening at first, but within the creative space it is

safe. The canvas holds us. The process holds us. Eventually, moments of joy, emotional clarity and transformation arise. We lose our way in order to find the real way.

Getting lost is a temporary surrender of certain defenses and habits of control. It is an invitation for the creative spirit to take the lead. This can be practiced in painting, and also in life. Many areas of life offer opportunities to get lost, just a little, in a safe and intentional way, in order to discover something deeply essential.

## **Intuitive Painting Instructions – Lesson Eleven**

### **Layer One - Free and Colorful**

A fully free layer using as many colors as possible. Energetic music, movement, expression. Mainly with brushes, with occasional finger work if desired.

### **Layer Two - Free with Two Colors Only**

After the first layer has begun to dry, create a second free layer using only two colors. Freedom inside limitation.

### **Layer Three - Getting Lost Inside a Maze**

Create a maze. No explanation, no guidance. Your own way of expressing the idea. Use four to six colors.

### **Layer Four - Free with Fingers**

A completely free fingerpainting layer. No brushes. Fingers make it easier to get lost.

### **Layer Five - Getting Lost in Circles**

A full layer made entirely of circles. Small, large, medium, in as many colors as you wish.

### **Layers Six and Seven - Paintings of Desire**

If time remains within the forty five minutes, create two separate desire paintings. Each painting expresses desire, each with a different set of colors.

This is getting lost on the way home.

A profound and sweet practice of returning to yourself through the courage to lose your way.

## Chapter 36: What Is Your Intuition Telling You?

This is the final lesson of this program.

And of course, it is important not to see this lesson as an ending, but as a pause along the way. Creativity does not know the concept of “final.” It exists only through continuous flow, through movement, through an ongoing willingness to open space for expression. And if you have reached this point, it means you have already practiced intuitive, spontaneous, emotional flow many times, from many angles, and your inner creative system has already begun to awaken.

From here on, your role is to continue. Continue painting once, twice, three times a week. Forty-five minutes each time. Several layers. Each layer different from the one before it. If you know people who practice or guide intuitive painting, you can show them your paintings now and then and ask for a prompt for your next layer. And if not, that is completely fine. You simply put on music, decide how many layers you will paint, and go. There is tremendous value in learning to carry this journey by yourself. When you do, your creative intelligence expands even more, because it becomes less dependent on external prompts and more receptive to inner ones. New symbols emerge, new forms, new energies you could not have reached through guided instruction alone.

This final lesson deals with the heart of the entire process. It revolves around one central question, a question that has accompanied everything you have done so far: What is your intuition telling you? What is your intuition truly telling you?

In intuitive painting, we learn to communicate with our inner language, with our internal speech. Intuition receives a place to speak. It is not pushed aside by logic, not controlled by planning, not filtered through the conscious mind’s need for explanations. In this space it can express itself freely.

Intuition is a form of inner dialogue. Sometimes it appears as a sudden shift in movement, sometimes as a desire for a specific color, sometimes as a pull toward erasing, destroying, rebuilding, or changing direction. Sometimes it comes as a vague impulse, and sometimes as a clear and electrifying urge. Intuition is also a voice of growth, renewal, desire, initiative, and transformation. It always asks us to move into something we have not yet known.

This is what distinguishes it from cognitive thinking. Logic is limited to what it already knows, to what it can justify, to what it can explain. Intuition sees far beyond that. It is the pioneer. It feels first. It knows first. It senses possibilities the rational mind cannot process yet, because the logical mind seeks certainty and evidence, while intuition needs none of these things. It simply perceives, because it looks at life from a wider angle, from an inner perspective that includes emotion, sensitivity, memory, imagination, and future potential.

When intuition pushes us toward a certain direction, it is usually because it already “sees” something the logical mind cannot yet see. Not because intuition predicts the future, but because its field of perception is larger by nature.

Of course, intuition is not always clean. Sometimes what feels like intuition is actually fear. Sometimes it is resistance. Sometimes it is emotional habit or inner addiction. That is part of the human experience. But with training, with emotional release, with the reduction of self-criticism, we gradually learn to distinguish the true intuitive voice. The confusion becomes smaller. The inner clarity grows.

This is one of the greatest gifts this course is meant to give you: a stronger, deeper, clearer connection to your intuition. This connection influences every area of life: decision-making, relationships, creativity, healing, personal growth. It always leads to positive transformations.

In this final lesson we will practice intuition even more directly. We will not define a number of layers, but we will create a structure of movement between two extremes: fast painting and slow painting, back to fast, back to slow, and finally leaving several minutes at the end for a concluding layer that brings together everything that emerged.

## **Intuitive Painting Guidelines – Lesson 12**

### **Layer One - Very Fast Painting**

Two to three minutes. Three to four colors. Paint as fast as possible. Fill the entire canvas. No thinking. No checking. Only movement and speed.

### **Layer Two - Slow and Extended Painting**

Add different colors and continue painting for twelve to thirteen minutes. Work slowly. Do not finish early. This layer is about patience, depth, presence, and commitment to the moment.

### **Layer Three - Fast Painting Again**

This time use only black and white. Again, move fast for two to three minutes. Release tension. Destroy what was there. Mix into the previous layers. Stay in motion without fear.

### **Layer Four - Slow Painting: A Pastoral Tree**

Ten to twelve minutes. Paint a large tree with a wide trunk, visible roots, twisting branches, leaves, fruits, maybe even a house behind it. Work slowly. Allow the hand to guide you. This is a layer of quiet, focus, and gentle accuracy.

### **Layer Five - Another Fast Painting**

Again, two to three minutes. Release the accumulated tension. Even if it “ruins” something beautiful from the layer before, that is perfectly okay. Trees can always be painted again, even immediately afterward.

### **Final Layer - Free Painting**

Use the remaining time (up to forty-five minutes, or slightly extended to fifty-five if you wish). Paint whatever comes. Whatever the intuition is whispering. With brushes or fingers. With eyes open or closed. Free expression that completes the entire journey.

At the end, pause and breathe. Look at what you created. Listen quietly. What is your intuition telling you now?

Thank you for being here.

May you continue this emotional-creative journey from this point onward as a living practice, one that supports healing, growth, inner freedom and transformation.