



Intuitive Painting Journey

Dr. Pinkie Feinstein

Step 11: Getting Lost 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.