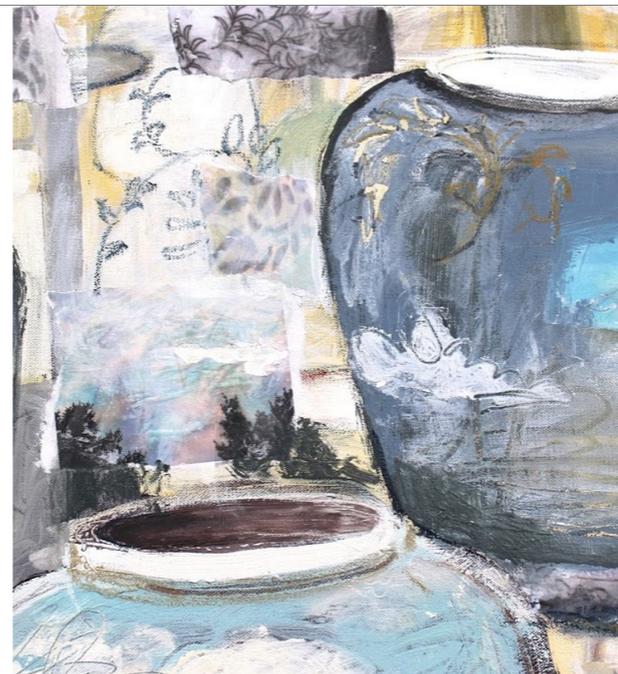


Painting for Wellbeing:  
Making art as a mindfulness practice



## Overview

Week 1 - Touching Presence

Week 2 - Awakening the senses

Week 3 - Seeing without judgement

Week 4 - Observing the mind

Week 5 - Joyful Expression

Week 6 - Creating your practice



## What is presence?

- Connecting with what is here (not past or future)
- Seeing it for what it is (not our ideas about what it is)
- Feeling of freedom or wellbeing that comes from shifting our focus away from the limitations of the mind toward the open aliveness and possibility available in each moment.

Art is well suited to help us do this.

## What is awareness?

- What you are perceiving in the state of presence.
- Sensory information - 5 physical senses
- Information from other sources

Art is well suited to help us do this.

- what are we aware of through the 5 senses of the body? How do we focus in on these?
- What other information are we aware of - intuition, emotions, ideas... Hilma af Klint

## Being with what is

- Brain automatically categorizes and oversimplifies for efficiency
- Noticing running commentary where we are always evaluating
- By dropping words, we can shift into observation without evaluation

Art is well suited to help us do this.

Limitations of language

## Wordlessness

Truth itself is something you live, not something you think.

- Martha Beck

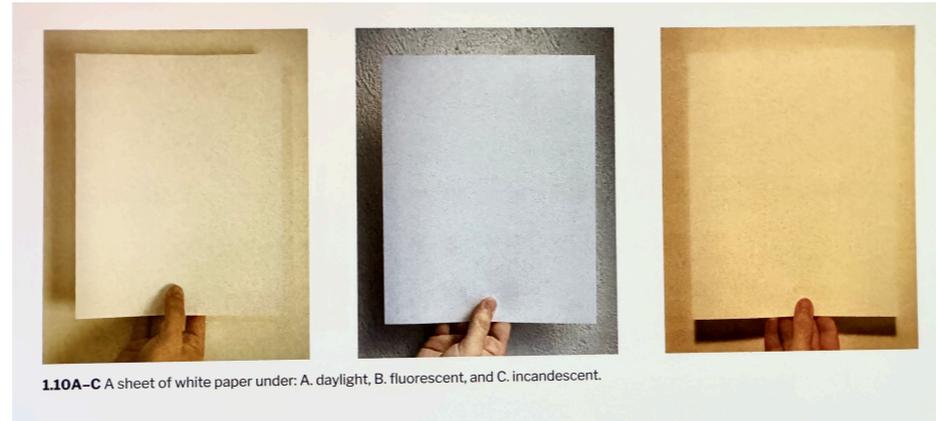
Martha Beck, Finding your way in a wild new world, page 32, 39

The limitations of language...

## Meditation - wordlessness

- what are we aware of through the 5 senses of the body? How do we focus in on these?
- What other information are we aware of - intuition, emotions, ideas... Hilma af Klint

In order to **SEE**, we must forget what we KNOW.

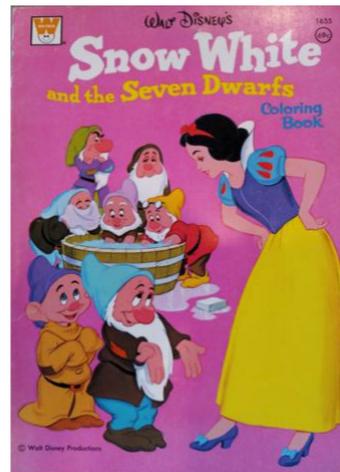


1.10A-C A sheet of white paper under: A. daylight, B. fluorescent, and C. incandescent.

Color perception is sometimes influenced by a tendency to see what we expect to see. - Dan Hornung

There are only about 300 color names and millions of colors

In order to **SEE what is possible**, we must forget what we KNOW



Color perception is sometimes influenced by a tendency to see what we expect to see. - Dan Hornung

There are only about 300 color names and millions of colors

LEAF

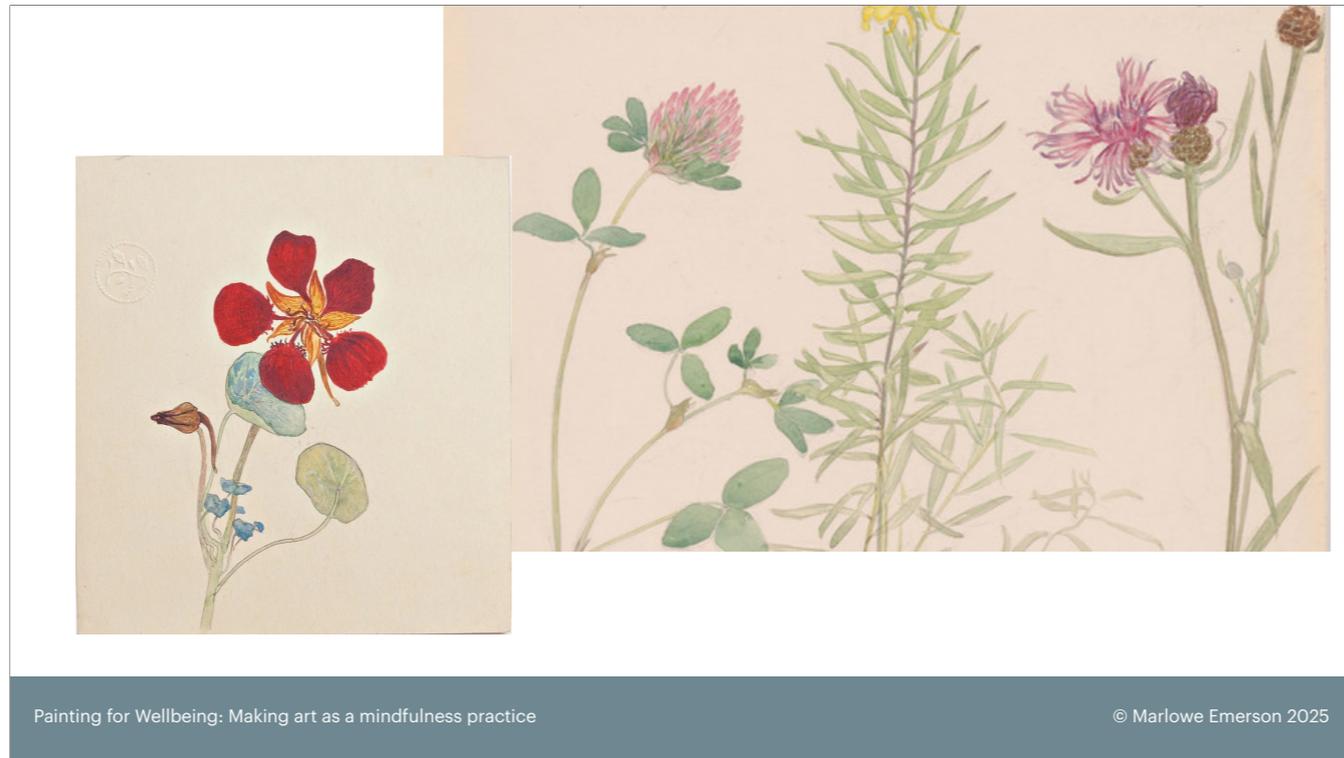


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[https://juliannakunstler.com/dp\\_leaf.html](https://juliannakunstler.com/dp_leaf.html)

The limitations of language...



- Hilma af Klint

Not drawing representationally because of some expectation of how it is supposed to be or the right way to do it, but from a genuine effort to understand a thing, feel into its essence, capture its energy, enter into a dialogue with it.



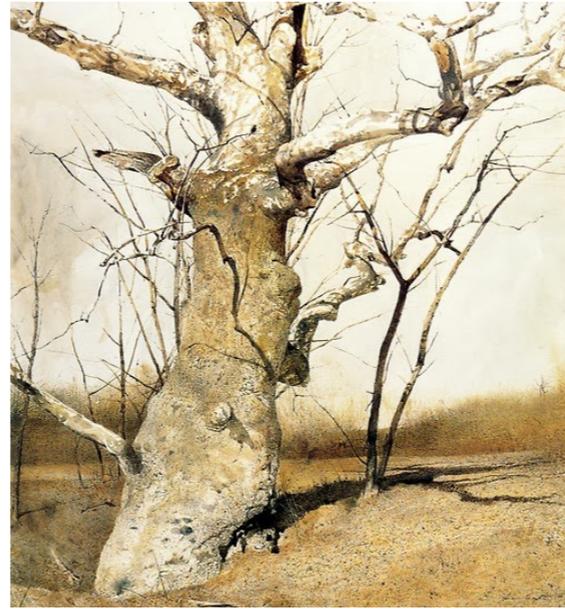
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Andrew Wyeth

Andrew Wyeth, Pennsylvania Landscape, 1941. Tempera on panel, 35 × 47 in. Bequest of Miss Remsen Yerkes, 1982. Brandywine Museum of Art. © Wyeth Foundation for American Art/Artists Rights Society (ARS), New York

<https://www.brandywine.org/museum/wyeth-study-center>



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Andrew Wyeth

Andrew Wyeth, Pennsylvania Landscape, 1941. Tempera on panel, 35 × 47 in. Bequest of Miss Remsen Yerkes, 1982. Brandywine Museum of Art. © Wyeth Foundation for American Art/Artists Rights Society (ARS), New York

<https://www.brandywine.org/museum/wyeth-study-center>

## Exercise - drawing what is

## Seeing

Seeing/drawing is not a "self-indulgence," a pleasant hobby, but a discipline of awareness, of unwavering attention to a world that is fully alive...

This eye is the lens of the heart, open to the world. My hand follows its seeing.

- Frederick Franck





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<https://www.tpl.org/blog/okeeffe-landscape-viewer>

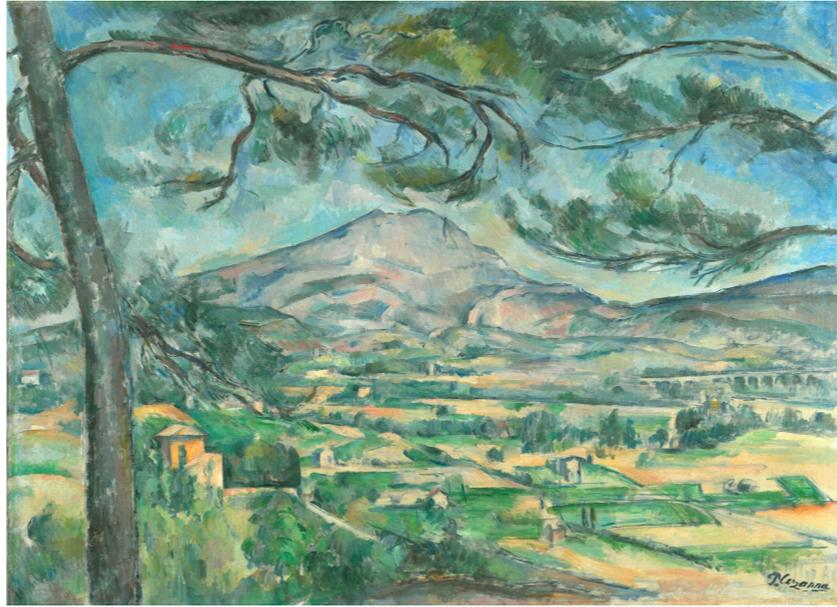
Photo: Georgia O'Keeffe. Black Mesa Landscape, New Mexico / Out Back of Marie's II, 1930. Oil on canvas, 24 1/4 x 36 1/4 inches. Georgia O'Keeffe Museum. Gift of The Burnett Foundation. © Georgia O'Keeffe Museum. [1997.6.15]



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Georgia okeefe, purple hills, ghost ranch no II



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Cézanne bought an acre of land on this hill in 1901 and by the end of the following year he had built a studio on it. From here, he would walk further uphill to a spot that offered a sweeping view of Mont Sainte-Victoire and the land before it. The painter Emile Bernard recalled accompanying Cézanne on this very walk:

Cézanne picked up a box in the hall [of his studio] and took me to his motif. It was two kilometers away with a view over a valley at the foot of Sainte-Victoire, the craggy mountain which he never ceased to paint[...]. He was filled with admiration for this mountain.



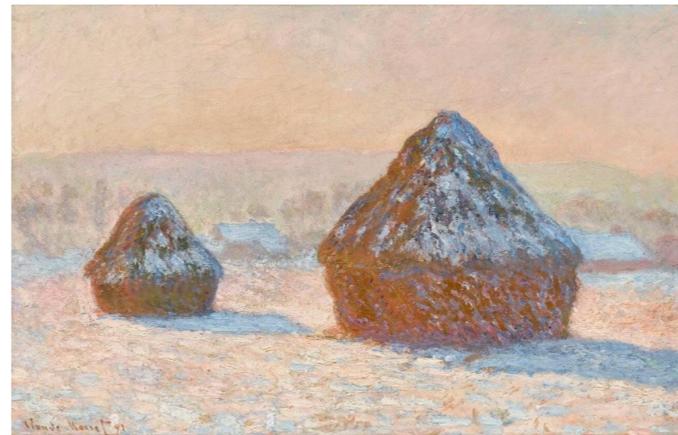
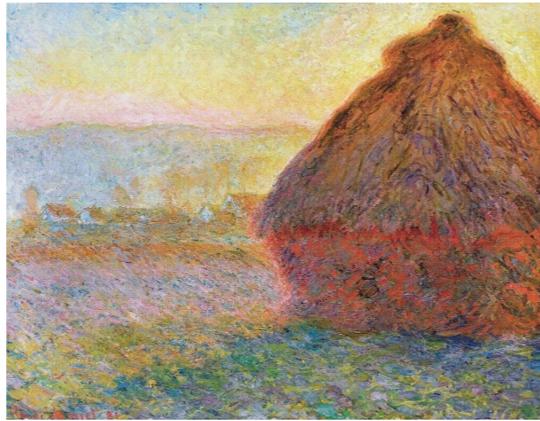
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<https://smarthistory.org/cezanne-mont-sainte-victoire/>

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<https://www.claude-monet.com/haystacks.jsp>

## Exercise - painting with heart

## Connecting to Presence with art

- connecting with the breath and the body
- recording one moment in time
- being open to each moment as fresh and new
- embracing the beauty and imperfections in each moment as it is

Feelings of freedom, expansion

## Connecting to Awareness with art

Using color to tune into

- Sensory perception
- Emotional perception
- Expression

Feelings of alert, aliveness, energetic, electricity

## Observation - external

Seeing without judgement, labeling

Entering into dialog with the world, becoming a participant instead of a spectator

Letting the heart lead the hand

Feelings of being connected, gaining a deeper understanding of the essence of things

## Resources:

Frederick Franck, The Zen of Seeing

Martha Beck, Finding Your Way in a Wild New World