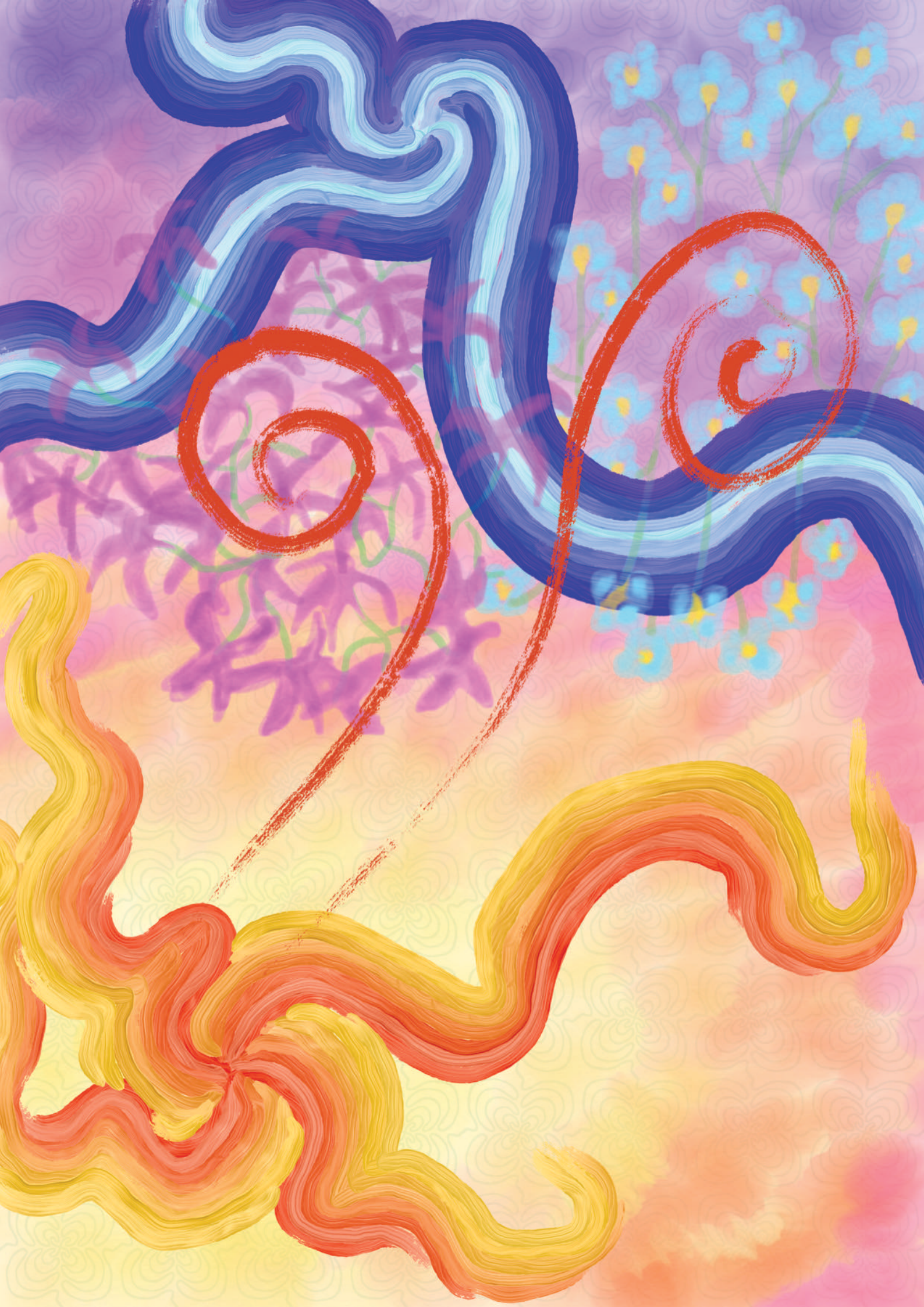# Soul Portrait

Two flowers stand in the way
they bloom, their blossoms rich of love
their color full of being
and their smell attracting life

Two flowers rise and shine
and they just are

They feel and fill themselves, when they want to
They help and guide and show, when they can
They live and bear life, they thrive when they allow
to be themselves

Two flowers always gloom
they stretch, they laugh, they be full and become full
and share fullness

a smile, a wink, a moment of stillness
a breath, a stretch, an eternity of fullness

Two flowers are one
when they do not try to compete

They live and grow and always shine
they bloom of love
they give life

The Creation of your Soul Portrait:

It was clear that I had to start with the drawing. But, it was really only about the beginning. I felt I had to draw one line, just across the canvas.

But when I did, two lines came.

After that I could tend to the poem.

"Two flowers"

Yes, two flowers are shown in the drawing (the two lines).
As text appeared in English, I should have just known that it will be in English. Yet doubts appeared, as I am expecting more elaborate language when channeling in German. I was hesitating for a while, started to find logical reasons for the one or the other. (* let's come back to this a little it later)

So I decided to continue, in English. The text started flowing. Towards the end some doubts came back. As some words and themes were repeating, the judgment part was criticizing: life, love, fullness... isn't that just a repetition. Is that good enough?
While this is something I personally know for sure, I might ask if you know this behavior too? Sometimes we search for something, and we get the same answers from different sources (repetition) and we might say, "Ah, okay, I know that already.", but maybe we have not yet have fully grasped its meaning.

What I also understand here, especially with the part of the poem, is that there are two "streams" or "energies" or "directions" within you that might seem as a contradiction. But, when you accept both, when they don't fight against it other, they become "one", so they make sense and become unity.

*Coming back to the decision between languages, it seems that this is also a reflection of that "fight": Which language is the right one – probably both would have been alright.

Coming back to the portrait. For me this two lines just looked perfect. I saw two amazing flowers and everything was there, nothing was missing. Two beautiful flowers.

But for a portrait that might not be enough, so I started to draw.

With the yellow-red acrylic brush I painted these four lines, maybe it is a flower too.

I had created a new layer to not draw over the two red flowers, but I had forgotten to change to it, so I was drawing over the red lines. I was very unhappy about it and tried to fix it by exporting the drawing and pushed the undo button so often until the red flowers very freed.
Then I imported the picture with the intention to erase the red flowers so as to keep the yellow-red acrylic painting.

But, another error had happened – there is a background layer in a soft gray color which should be hidden before exporting because it feels the empty canvas with color (so I would not be able to easily create any elements that would show "behind" the yellow-red acrylic layer).

It really pissed me off – not as in anger, but to the doubt side. Shouldn't I just keep the two red lines and that would be it?

I continued to draw more flowers :-)
Around the two red lines I saw many many little beautiful flowers growing.
I started to draw them, not being able to fulfill my expectations of them.
And the disappointment of the acrylic error still stuck in my bones, it was
something that clouded my mood.

Then I redid the yellow-red acrylic part. And mood went up again:-)

After that I started to make the blue lines above.

What came to awareness is that it seems to be two things again. Two flowers.
Two red lines. And here the yellow-red acrylic part below and the blue-blue
acrylic part above. The Yellow one started from dark red inside to become
lighter towards the outside, while it was reverse with the blue part: light
inside, dark outside. Also yellow-red consists of 4 lines, blue of 3: each line of
yellow-red was growing one by one (there was the red line, then one orange,
then one lighter orange, then one yellow). Blue started with light blue, then on
both sides of that line darker blue lines. Those two elements are like opposites
that make sense when they both exist (fire-water, earth-sky).
Same goes with the violet, blue small flowers (water-brush style) – again two
different versions of "the one" - the flower that is you.

What also came to realization is that so far everything was drawn with one
stroke. With acrylic, as soon as I slipped and the line was broken, I had to
use the undo function and draw it in one stroke. Also the violet-blue flowers,
though the consist of 4 petals, these 4 were drawn in one stroke and where
filled with color in one-other stroke. So there was a strong flow of one
movement that has to fit. And it did.
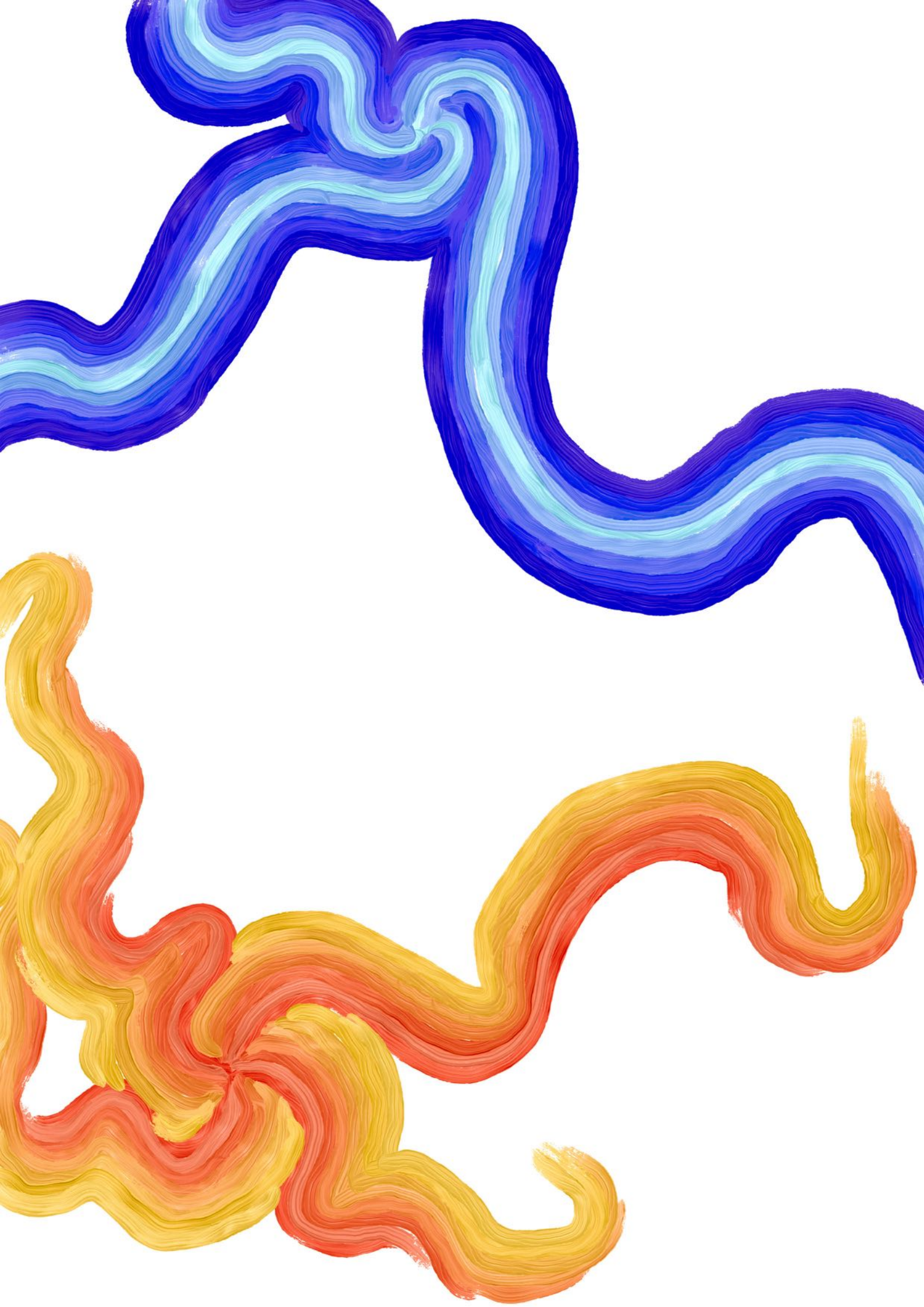
Then flow became stronger, I had to make a lot of effort, to remember, what was going on.

I added more violet-blue flowers.

I created the background pattern. It was very clear that it had to be a flowerish style, the size was clear and while I had to do it some times, the strongest memory was that it was clear when it was right. No doubt and also no compromise, if it was not correct, there was no chance of using the pattern. It was so clear, that it created some technical special effort as the main drawing program and the pattern program are different and have different resolutions, it needed some sweat to fit it in correctly (without complaints or doubts or despair)

Having brought the pattern to the portrait, it still felt naked, incomplete. A moment of despair now appeared. Will it ever work, be "a whole" thing?
I drew colors onto the background, and it flew right into place.

And it was complete