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People received the invitation with the III (or 11. 11. 11) and the *moebius* symbol on the cover and they didn't know what to expect. The curatorial text was a bit difficult for some not used to dense reading, but others that could navigate literate waters found it very interesting. Anyway, the piece was abstract, open to interpretations. So, the personal, subjective experience they took from it was what really mattered.

The Espaço Apis building, where the exhibition was held, is an old construction from 1912 located in the former town centre of Rio de Janeiro, known as Lapa. An area that has been the nest for many cultural manifestations mainly born from the popular classes. Samba, the "malandro", all carioca stereotypes from the 1950's were generated there, Carmen Miranda and even Walt Disney's Brazilian character, the parrot Zé Carioca.

The building used to be a slum tenement with many rooms, in the time of Machado de Assis, Brazil's Charles Dickens. He used to live next to Rua Riachuelo where Espaço Apis is located. Now, the rooms turned into studios where artists work to present their pieces on the ground floor exhibition area. For the III we chose the attic to harbour the chamber of senses, a place that has never been used for art production or exhibition, only for storage of forgotten objects.

It sure was a strange feeling for the artists to get to that place and absorb it as where the installation was to be constructed. The atmosphere was dusty and hot. It wouldn't be an easy task. The artists and curator had to clean everything up and open space for the structure. Everything had to be meticulously planned. They began by measuring the place and imagining how we would build a structure that resembled a cave with a translucent material that could bear high-resolution 3D projections, while people would lie down with their headphones and give into the audiovisual journey.

They didn't have much money so they put in practice a truly MacGyver plan. They would use fishing lines and tracing paper to build our chamber of senses. The artists were so into the idea of creating a mystical experience that Coletivo Moleculagem (Sol Galvão, Alexandre Aranha, Pedro Conforti, Bernardo Varela and Pablo Ribeiro) began to study Freemasonry construction geometry and decided to use the

Pythagorean symbol of tetractys as their main base to create the igloo where the images were to be projected. They thought about stimulating the senses with touch as well and so they decided to use a very soft material for the floor of the cave.

For the range of imagery, the artists Sol Galvão and Alexandre Aranha thought about going from a cosmic aesthetics to abstract, graphical shapes. All to trigger in each one energetic imprints that exist in our psyches, known as archetypes. Spirals, for example, which would reference our galaxy and our DNA, and refer to the infinite and its universality because it is an important symbol for all. For Carl Jung, the famous psychiatrist, the spiral is an archetypal symbol that represents cosmic force. He says that through archetypal symbols we can connect to the collective unconscious, universally.

For some the spiral is seen as a symbol of spiritual journey, it represents the evolutionary process of learning and growing, of coming into being. They believe archetypes have the power to bring messages, information from deep inside of us, to bring to the awareness of the truth behind the illusion of reality and make us remember why we are here. It is a powerful tool, the synchronization of the geometry of the structure of the cave, the images projected and the metric of the sounds. It had a deep metaphysical effect in this immersive installation.

Pedro Conforti, who created the original audio for the installation, studied an acoustic engineering for the place. He also researched sound frequencies that could be used to alter the consciousness and reach the emancipation experience we were trying to achieve. He came up with binaural sounds, used in websites such as Skeptoid for relaxation. Mantra tones with deep vibrations and strange, almost extraterrestrial sounds, all specially done for this exhibition, in sync with the images, creating an void-like ambient with vacuum noises. People would have their own headphones to enter the journey while the stereo would surround them and create different dimensions. We planned a script for our sensations. It started light, relaxing. Then, thundery thumps came in to bring a melody of repetitive, shamanic beats.

During the audiovisual journey created by Coletivo Moleculagem inside the immersive installation, the space changed with the images and sound, the igloo

transformed into a cube, then into a fluid watery environment when suddenly a crash and stars started to come your way, faster and faster, blasting into the universe. The sensation of losing yourself in space and time had a powerful sublime effect that could lead to the idea of infinity. Then you were brought back to a contemporary reality of three-dimensional cubes. Changing into smoky colour vibrations. People opened their arms and the palm of their hands to absorb the vibrations. Each one relating to the experience in their own way, but all together in that environment, in the chamber of senses.

The eye determines how we see things, each person produces their own view of reality, depending on their cultural background. Even if we share the experience we will interpret our own way. So, to reach a more universal feeling we thought: the more abstract the better. Abstract art is open art and open art is free art. In this installation we tried to lead people into an experience of awareness, so we provided a text to guide them. By creating a frame of mind we can influence perception. Like in shamanic rituals, a guide is needed to lead through the forest of uncommon experiences. In art, a critic is needed to guide through the artistic world not common to all. The frame is necessary to make people look accordingly. In this exhibition the critic was the guide and the text was the flying mattress into emancipation.

We invite you to look inside yourself while you contemplate the images projected on the walls of the cave. By intuition you can absorb the meaning that will lead you to self-awareness. Through perception you can see yourself seeing and wake up. You realize that the limitations we create control our perception and we apprehend things according to it. Everything is a system operated by perception and it is all connected, our perception focus on things to separate them, creating limits, to constitute our world. There are no limits! But we can get lost in this relativity, so we need a frame to know where to step. We have to believe in something and that will become part of our reality. Art can be a channel to experience new realities, open the doors of perception. That is what we intended with II II II. By entering the chamber of senses you would be entering the void to realize that nothing is fixed, everything changes. The experience of being here now, of losing space and time, evokes the sublime experience of infinity. We have to tune in, channel our

perception to open our minds, liberate ourselves from the parameters of the past into new emancipated eyes. Looking through a new perspective can change our world.

Visitors began getting there around 8 pm and they had to queue because only 5 people were allowed in the chamber of senses for each session that lasted 11 minutes, 11 seconds and 11 frames. For the people waiting anxiously outside the time went by as it normally does in a queue, chatting while waiting. They were able to read the curatorial text that prepared them for the experience. Philosophical conversations evolved and people were starting to tune in. For the ones inside the time had dissolved, for some it went by really fast and for others it seemed like eternity.

All was done with the intention to create a short-circuit that would create deep changes in the long run. Improving the understanding of humanity according to the change of paradigms that finally occurred in post-modernity. Through today's relational art we can see the world of relativity that surrounds us. In this immersive installation a new lens has been given to experience reality and see the world with new eyes. In the end all who participated had an impressive experience, one they will not forget. All were sharing what they felt, some were the same, others completely different, but most of them wanted to go again on the theme-park-ride-like experience where the theme was our reality and its illusions. We collected a few people's description of the II II II through an interview you can read in the following section.

INTERVIEW 1: Rafaella Ritter, 33

1 - What did you expect to see when you first read the exhibition text?

The text seemed very interesting even though I did not understand it all it made me very curious to see how all the ideas in the text would manifest themselves.

2 - Explain your understanding of the text:

I understood that our mind is responsible for creating reality around us, even time, that is something we take as pre-established but actually is also a construction of our mind.

3 - How did you feel in the installation?

I felt very well, relaxed, it made me forget about worries I had in mind. A very pleasant feeling came to me, It did not make me conceptually challenged as I thought it would by the text, but actually I did not think about anything, just absorbed.

4 - How did the text connect with the piece?

The sound and images absorbed all my attention.

5 - During the work did you lose track of time? Did you feel transported? How?

No.

6 - Have the experience changed your view? Explain how

No.

INTERVIEW 2: Gabriela Pulcherio, 32

1 – What did you expect to see when you first read the exhibition text?

I realized that we live our lives perceiving things by a low limelight that is our awareness based on the conventions we are used to and that we could increase the power of this light and open our awareness to see much more.

2 - Explain your understanding of the text:

Not everything we see is the truth, there is another perspective that we don't see, like mediums who can see other frequencies.

3 - How did you feel in the installation?

It was a trip. I lost the notion of what was happening, with all the vibrations and sounds. It made me experience a different realm of perception that was not common to everyday life. The work achieved its effect.

4 - How did the text connect with the piece?

I did not connect with anything rationally, I wasn't thinking about anything. The connection was purely sensuous. I was relaxed with the vibrations.

5 - During the work did you lose track of time? Did you feel transported? How?

I did not feel completely transported, I knew that I was there and that was only a projection, but it took me relatively out of my common state of mind.

6 - Have the experience changed your view? Explain how

It enforced the idea that if we try to change our mind frame, program our minds, alter our mind to see things we don't usually see, we can open our mind to other frequencies.

INTERVIEW 3 - Patricia Bowles , 63

1 - What did you expect to see when you first read the exhibition text?

I thought about everything I have read about quantum physics. One issue that came to my mind about us creating reality was the questioning of the fact that if we did not exist would the moon exist, I always thought it would anyway.

2 - Explain your understanding of the text:

That there is much more to reality than our common senses can perceive.

3 - How did you feel in the installation?

I felt as if it was a spaceship taking me deep into space, into other universes, the images and especially the vibrations of the sounds really affected me in a spiritual way. Maybe because I am already used to meditate and have spiritual experiences it was not that different for me, but I am sure that for another person that is not used to these things the experience the installation provoked could have been pretty awing.

4 - How did the text connect with the piece? Rationally or sensuously?

Definitely sensuously, spiritually. I left myself go completely.

5 - During the work did you lose track of time? Did you feel transported? How?

I felt completely transported and lost track of space and time.

6 - Have the experience changed your view? Explain how

I made a piece about mystical geometry and spirituality.

INTERVIEW 5 – Fabiana Nacife, 33

1 - What did you expect to see when you first read the exhibition text?

I had no expectation. I guess I just wanted to see what would be presented.

2 - Explain your understanding of the text:

That time is relative, it is a convention created by the human mind.

3 - How did you feel in the installation?

I felt transported into an infinite space.

4 - How did the text connect with the piece? Rationally or sensuously?

I completely forgot about the text when I was lying inside the cave. I just relaxed and let go and enjoyed the trip.

5 - During the work did you lose track of time? Did you feel transported? How?

Maybe. I felt I was lost. I loved the feeling.

6 - Have the experience changed your view? Explain how

I can't remember what I thought about exactly when I left the piece, it has been such a long time since I went to the exhibition.

INTERVIEW 5– Michel Stolnicki, 30

1 - What did you expect to see when you first read the exhibition text?

I was curious to see how the experience of time being relative and all would be produced by an audiovisual installation.

2 - Explain your understanding of the text:

That we can manipulate our understanding of reality.

3 - How did you feel in the installation?

I have a cultural baggage as moving image producer so I was open to the images and sound. It was very cool to have other people around you because you could share the experience, even if each one had their individual headphones.

4 - How did the text connect with the piece? Rationally or sensuously?

I did not think about anything, just felt. The abstract images made me connect to my inner self and with the piece, but I did not think about anything I had read of the curatorial text.

5 - During the work did you lose track of time? Did you feel transported? How?

Totally lost track of time, I was so into the images and having such a good time that it went by really fast.

6 - Have the experience changed your view? Explain how

After that I saw the power of images and sound to provoke your feelings and show you another way to look at the world physically.

“Emancipation: The Power of Art”

All the narrative of my thesis was played out in this installation. On the crossroads between the frame created by a critic to guide an experience and abstract art being relative, open to interpretations. In the end I understood that what I created was autonomous, it had a life of its own in the relationship between the piece and the spectator. I learned from the interviews that during the piece there was no rational apprehension. It was more of a sensuous connection with the abstract piece.

I thought I could control its effect by creating a narrative - like Hegel and Greenberg, who created meta-narratives which affected how art was apprehended - but I couldn't because it happened independently in the mind of the viewer. Hegel and Greenberg believed in an unified vision, a progressive notion of Art History, this was during Modernism when people still believed in ideas as if they were the only truth, and so they created a cannon.

But today we know that there can be many points of view for one same idea, today we live in a post-modern, relative world. We are not able to create cannons anymore. That was proven by the exhibition when no one followed the ideas I thought they would. Everyone added their subjectivity and believed on what they generated in themselves. Proof of the autonomy of abstract art. Even with a strong concept behind it had an effect of its own, depending on the person who was experiencing it.

Nevertheless, the narrative I built .was very loose. It was very relative and open to interpretations. It was not like Modernist narratives that tried to close everything under one umbrella of meaning. For example, the Death of Art theory. It is a narrative, an interpretation of Art History, a frame by which to analyse art. So much

so as the concept of autonomy is a frame from which to look into the artworld or the world itself and identify works of art.

Autonomy did not exist before the invention of aesthetics in the 18th century. Before, art was seen as craft, integrated into life. Then it became autonomous in the *l'art pour l'art* movement, where it was made for pure contemplation of the higher classes. For the socialist critics' view (frame) it was a way to separate the taste of the classes and create an autonomy for the bourgeoisie.

For Hegel, art had died when contemplation gave in to intellectual reception. With metaphysical, perceptive art such as Rothko's, and the installation presented in II II II, that does not happen. Even if we put a strong concept behind abstract art to guide, it is more like a Kantian sublime experience, where the individual who is receiving the work of art projects their subjectivity into it. That is why in a sense pure art, like abstract art, never dies. It transforms itself each time it is interpreted by a different viewer.

What died actually was the past frame of mind, the belief on one unique truth. Today we have left the age of meta-narratives into the world of plural visions. The unitized notion of modernity died for the relative notion of post modernism to come. Now people can choose to believe in a frame or not and they can make their own frame.

Together, the Death of Art Theory and the concept of Autonomy constitute tools for emancipation: a frame to destroy a past frame. The avant-garde, for example, also created a frame to understand art and to break it. Duchamp did that by separating form and content, he showed that an object could bear a different meaning and be seen as art. He exposed the frame of art, showing us that it depends on what we see as art. That is what I tried to do with my thesis and installation but extending it to life. We look at reality through a frame, if we break with past frames and create new ones we can see new realities.

I thread all these ideas and connect them to create the frame that this thesis is constituted of. Joining the codes of science, spirituality and philosophy I try to expose the idea that everything is connected. For Empirists, like Hume and Kant,

reality is as it appears to the individual, it does not separate subject and object like Cartesian objectivity. They share with Phenomenalism the idea that things are determined by our perception. In this sense, for me, it shows how everything connects inside of us and how we connect to the cosmos.

To communicate and share this idea we need language. That is where modern philosophies like Hermeneutics comes in. They say that to know what something is we have to contextualize it in language. For Buddhists, this idea of unity with the cosmos and relativity of reality (making it an illusion) is very difficult to translate, so they use metaphors. Just like Plato who created the metaphor of the cave to talk about the same idea that reality is filtered by our senses and therefore it is only appearance.

Abstract art can also be seen as a metaphor to try to guide to an idea that can't be completely defined or determined. It exists only inside each viewer. Relational aesthetics also share this view, that the viewer creates the work of art, and quantum physics also says that the observer determines the behaviour of the particles, therefore it determines reality. All is connected. All is relative but united.

This is the connection I made as part of the frame - that actually is a breaking open of a past frame – that I created to constitute a narrative for my thesis and installation. I believe in the power of critics to “mind the gap” between art and life, to create a frame where people can connect their ideas and communicate in. Even though I don't expect it to be seen as the only truth. I learned that from theory and practice. But it is important to translate experiences and put them into a common ground of language and create a frame for people to believe in. By doing that we will be giving power to an idea and by believing in that idea it will become real for us.

For example, the idea of beauty is a frame, if more and more people agree on what beauty means, that idea and that feeling can be propagated in a stronger way. The most powerful works of art are the ones who have their meanings shared by most people. How would it be if there were no ground for us to step in, no ideas to share, the power would be weakened. Like De Kooning said, “Art is an act of faith”. Believe in the meaning and it will affect your life. That is where the power of emancipation

comes from, from the people who believe in it, who share the same frame of mind giving power to this idea.

Even if each person had their own interpretation of the piece it happened in a universal level, meaning that it provoked the senses, physically, into a relaxation, for everyone. The metaphysical level of perception reached the ones who were familiar with this connection. For the others, perception was definitely provoked by the abstract images being projected and each person projected their subjectivity onto it. In this sense it was very formalist and autonomous because once it was set free it had a power of its own that I could not control as a curator. It existed autonomously in its relation to the viewer. As much as I tried to create a frame of mind to guide through the piece it became a parallel narrative because the abstract forms did not relate to anything other than itself and it was a base for the viewer to feel and connect individually.

Some of the people attested to have their senses provoked to the point of activating intuition bringing deep feelings that are hard to put in words. Like Rothko, Kapoor and Turrell, artists I used on my thesis, provoke non-rational contemplation. A Rothko painting, for example, by not being able to interpret it rationally, makes me look into myself, transcend my ego, then look at the world with a renewed perspective. It brings an understanding that everything is connected into me.

Hopefully, with this installation we can achieve a universal view that all is one, overcome the limitations of perspective of rational thinking and embrace the feeling of connection with the whole already present in eastern philosophies. This integrated dimension can be accessed by intuition, not by rational thinking that orders things to put it in language, that's why they say images speak louder than words.

Why should the exhibition be repeated?

It will open people's minds to see that we can break with patterns of the past and create new ones to live in, and that if we believe in things they become part of our

life. We don't need to believe in the manipulated ideas sold to us by brand marketing, etc. That manipulate our time, creating frenetic time of consumer capitalism.

If time is a construction of our mind, we can create our own time, and calm down, enjoy life our way. I believe it can help people to understand that we can look inside of us to reach a sensation of connection with the whole, that dualist mentality has separated. If we believe in this connection we can see it in all things, it is inside of us. If we share this belief we will become emancipated.

By the interviews people liked the experience very much. For who was able to connect to the form and content it was a very enlightening experience. It showed them that there is another way to look at the world and that you can determine how you experience things by the frame of mind you create.

I think it can help people who are lost in life, who lost their belief in something bigger, higher. Make them get in touch with their own self and see that there is a way out of this ordinary world. It can affect the artworld and in a broader sense the world by showing that we have the power to change things.

The Project

II II II was first presented in Rio de Janeiro, Brasil in 11/11/11. It is a chamber of senses created by Coletivo Moleculagem and curator Manoela Bowles based on her Master thesis "Emancipation: The Power of Art".

They used art as a channel to guide the viewer's perception through a journey that challenged space and time to reach the emancipated awareness that our mind creates reality. For this they used 3D projections of abstract images and binaural sounds in an immersive installation.

They created an igloo structure where inside all the magic occurred to show people that we can't perceive reality as it is, just as appearances since it comes filtered by

our senses. Based on Plato's Cave Theory - that tells about cavemen who believed that the shadows projected on the walls of the cave were reality -they brought people into the insight that reality is an illusion. Connecting to Buddhist Philosophy that shares the same belief.

The viewer had their senses activated through the images projected all around the structure and through the sounds coming in each individual headphone, provoking the perception of uprise/downfall and acceleration/deceleration, while lying down, each on their mattress on the floor. The intention was to show that our experience of life comes filtered by our senses and that by altering them we can see things in a new way.

We go around the world perceiving things according to a frame of mind we create, based on conventions passed on to us and by the things we learned. Like they say, experience is a car with the headlights turned backwards. That means we move forward but always based on what we learned in the past. Our knowledge grows from this common ground. Science and philosophy, for example, are used to translate our experience of reality.

Language is the code we created to transcribe our experiences. Since the first hieroglyph to today's computers, it is all expressed in codes. But there are many things that can't be expressed in words. This exhibition goes beyond language. It tries to grasp the ungraspable to show that there are no boundaries. It is an invitation to freedom from pre-fixed patterns and to open our minds for new realms of reality.

People believe that there was only one way reality should be. That is why they are always fighting for one religion, one custom, one idea. But we are coming into another age now. The breakthroughs of quantum physics showed that reality is much more complex, it is plural not unique, and a huge change of paradigms is occurring with this.

Solid matter turned into energy and space turned into many possibilities at the same time. Parallel universes were discovered. Now we know that chronological time does not exist, it is a construction of our mind. We sure feel that when we are

waiting anxiously time seems to take longer than when we are having fun. Time and space are relative, that is what we try to prove with the installation.

In reality, everything is relative. That is what the symbol II II II is about. It is an abstract symbol, open to infinite possibilities of interpretation. The *moebius* image on the cover of the booklet with the curatorial text distributed on the day of the exhibition also refers to this infinite relativity, the relativity of reality, of infinite possibilities of reality. To contextualize and refer to this concept we decided to do the opening in 11/11/11.

It can be a very significant date for ones but for others it can mean nothing at all. You can believe that this date is special because chance plays an important role for this to be happening in a date with a repetition of numbers 1 and surely that doesn't happen everyday, or you can think it is just a random date. Believing in an interpretation makes it real. This belief or interpretation is the solid ground where to step on this relative world.

In the middle of all this relativity and infinite possibilities, abstraction can be used as a frame to guide us because even if it is open to many possibilities of interpretation it can bear a strong concept behind and create a frame, a ground. No matter what meaning you give the form has a power in itself, it is what it is, pure art. The *moebius* was chosen for its relation to the idea relativity, of infinity, infinite possibilities of reality. It can bear a strong concept behind its forms given by a guide and shared by the believer or given by the personal belief of someone.

Abstract art is pure art, it is know to be open to subjective interpretation and it can transcend rationality and create a deep emotional connection with the viewer by intuition. Through contemplation of abstract images a person can realize that there is much more beyond rationality. During the installation people felt relaxed, sensations overcame thoughts.

The abstract images and sounds create a sensuous connection with the viewers, one that is even more powerful than any rational understanding. It is an intuitive connection, this transcendental experience is beyond words, it's a sublime experience. An experience of a higher connection you can't explain, you just feel. But

even in this ineffable world we need words to communicate and share the experience, we need a code.

In this world of multiple possibilities we need a frame, a code, to guide us. Even though abstract art is open it needs a strong concept behind it to lead us to a certain understanding, even if it is an understanding that breaks free from the frames. This is what happened during avant-garde times in art - they tried to break with the patterns of the past by creating a new frame to understand art.

The curator also created a ground of ideas to back the installation and guide the journey into emancipated awareness. Uniting philosophy, science and spirituality she creates a frame of ideas from where to look through and see that reality is actually a box, it is created based on pre-conceptions. But there is much more to be experienced beyond. The II II II installation is a journey outside the box, a guide to an emancipated perspective, where art is the ship to navigate the uncanny.

To build the vessel for the journey she called Coletivo Moleculagem. The group of audiovisual artists have carried out projects in cinema, advertising and stage sets and came together to create installations that have multidisciplinary substance as their main characteristic. The members are Sol Galvão, Alexandre Aranha, Pedro Conforti, Bernardo Varela and Pablo Ribeiro. They started Coletivo Moleculagem in 2005 and have done many art installations in Brazil and also in the United States of America.

The curator and the artists shared the same interests and connected ideas into investigating ways of expanding consciousness. They also researched Henri Bergson's theories of mind and energy and passed through psychedelic culture to find a way to induce these explorations of the mind. The artists suggested the piece should be constructed in a *tetractys*, a mystical form of Pythagorean geometry, all to compose the perfect scenery for a transcendental experience uniting science and spirituality through art and technology.

Technology can activate neuro-electric circuits and make the brain become aware of itself by activating right brain cells. Our perception is based on limitations developed by the left part of our brain responsible for the constitution of patterns that will

guide us through our world. In adults, the right brain activity responsible for intuitive, non-rationality, is weakened.

We try to revert this by activating intuition and creating a shock that provokes the person to be aware of their own awareness, perceive their own perception, and that will already change the brain patterns and expand the mind. Using technology we are able to trick the brain to show us that we can manipulate the world we live in.

The visitor could use the igloo as a machine to alter his perception. He entered with his mind prepared and with the intention to be aware of his awareness, to perceive his perception, and received the uncommon stimulus that charged his brain with new neural synapses to open his mind. His senses were tricked.

Without moving he thought he was falling, things happened more rapidly with images appearing in fast movements and the sound following. Suddenly, the change of rhythm into a calm sound and a slower movement of images. He then came to the awareness that time is relative. The viewer then is totally immersed in the here and now, with all the possibilities of space and time around him. In a spiral-like movement into infinity of the universe of multiple possibilities, the ultimate quantum truth, a path to reach the understanding the Buddhists already claimed: reality is an illusion.

At the II II II show the audience believed in the transforming effect of the piece and left the exhibition with new eyes to experience the world, eyes that were prepared by the conceptual text that framed the experience and prepared for the enlightenment that came by intuition. It lead to the awareness that we can manipulate our experience of reality, we don't have to follow the pace imposed by consumerist culture. If we understand nothing is fixed we are free to change. Free yourself, there are no boundaries! In this exhibition we try to dissolve all certainties by breaking with the limited patterns and guide into mind expansion that leads to emancipation. It follows contemporary art tendency of experimental installations that provokes a wow effect, like a theme park ride. But this one plays with your way of viewing reality and the effect does not wear off, it affects the world around you by giving you a new frame, a lens that enables you to see the world with new, emancipated eyes.

The audiovisual piece lasts 11 minutes, 11 seconds and 11 frames, but for some it seemed like less and for others more, which contributes to the proof of the relativity in our life. Like quantum physicists say, everything is indeterminable until we look at it and believe in it to make it real. The same happens with works of art. This work can channel the beliefs of the people who experience it and lead to an emancipated awareness. The more people believe in this change of consciousness the more power it will have.