



# **A-LIFE**

by The Monastery

with Elke Van Campenhout, Stijn Smeets, Robin Amanda Creswell, Gasper Piano  
special thanks to: Sara Ten Westenend



Welcome to the Monastery.

What if the monk is the ultimate artist.

Shaping life out of paradox  
Spinning time out of distress  
Surrendering to the grace of  
the whirling objects, beings, spirits  
All around  
We dance the world into being.

Finally going nowhere  
Waiting for nothing  
Reclaiming love.  
Reclaiming desire.  
Reclaiming time.  
We embrace the discipline  
To be  
Free.  
Unravelling our longing  
To come.  
A-Life.



In the whirlwind of work, relationships, deadlines and discussions, we sometimes get distracted from the most important things in life: feeling alive and being conscious of our entire being and everything around us. The Monastery is an experimental spiritual urban community that aims to do exactly that. By performing daily rituals and making every action an intense experience.

The Monastery is coming to the Kaaistudio's four times this season with *A-LIFE*, a ritual day that is patterned to the rhythm of the seasons. You can live the life of a monk for an entire day or take part in only one ritual, attend a lecture, or join a ritual dinner. The 'monks' who will lead the *A-LIFE* cycle are Elke Van Campenhout, Stijn Smeets and Robin Amanda Creswell.

Heightening the sense of being alive. That is what the quest is about. Making every moment count. Making every gesture aware. Choosing the monastic life is about reclaiming time. The time to be there. To notice what is happening. To enter into the stream of movement, of colour, of sound, of reality-out-of-reality. And at the same time, finding yourself smack in the middle of it.

The Monastery is a real-life community in the centre of Brussels (Rue de la Limite 93, 1210 Sint-Joost-ten-Node). It is a place where fulltime and part-time monks live together, following a monastic order of the day that repeats itself over and over again: 6AM Morning Ceremony, 7AM Yoga, 8AM Silent Breakfast, etcetera. The days are both disciplined and open. The community is both separate from the 'regular' world and porous to everyone who wants to drop by.

This Monastery is a transspiritual one: there is no religious reference point, no master narrative, no God to believe or not believe in. The monks are free to be the origin of their own spiritual paths, follow their own methodology. In the communal life, there is no Absolute Transcendence, only 'transcendences', as philosopher Bruno Latour would call them: everyday events and objects that gracefully escape our grasp, and show their uncanny hidden face if you approach them with devotion. What the monks share is the practice of everyday life. Sitting, singing, dancing, eating, cooking. They create communal and overlapping lives, sharing the same sleeping space, living in simplicity, and practicing openness and gratitude.

It is a practice that 'listens' to the other, willingly or reluctantly, in which bodies and minds tune into each other, creating an ever-changing landscape of interindividual exchange, of interbeing. With every monk that comes or goes, the Monastery changes palpably. The rhythm continues, but the sense of live-ness has changed considerably. In that sense, the Monastery is a place of commonality, as well as it is a place where the singularity of each of its members gets vitalised and becomes more visible.

*“I longed for an environment where every part of me –mind, affect and body- would be embraced. A place that would stimulate diligent spiritual practice, where I was free to dwell at the limits of human understanding. Moving towards a life that would flow naturally, rather than being blocked by doctrine or chastity. An answer to the stress of contemporary working life, an experiment in tolerant (religious) diversity. A positive answer to cultural and religious tensions, a rigorous spiritual alternative for the fragile identities of individuals in a free, democratic, multicultural, atheistic society.*

*I wanted to come to a standstill, to a desert.*

*To lose all sense of separateness in surrendering to my barbaric yawps.*

*To reduce life to what is absolutely necessary while taking in all sense pleasures.*

*To be quenched by life. To contain multitudes and extremes. To be pulled apart by polarities.*

*To feel intensely alive.”*

*(Self-reflection of a monk)*

*“I longed for a place where I could finally just be. Leave behind the stress and forceful discipline of the working life we all have come to accept. Of being molded into a ‘self-chosen’ identity, to then have to spend all my time and energy to keep it up. To have to produce an ‘interesting’ life of visibility, representation, symbolic capital. Of having to seem autonomous, strong and inventive all the time. Of pretending to reinvent the world over and over again, the body knee-high in the stale, lukewarm water of my predecessors. Of having to put on the emperor’s new clothes every day.*

*I longed for a place of silence, where even my whispers would be heard. A place of daily practice, where the whirlwind of events would not make me unaware of the movement of the breath of the other. A place to reconfigure myself, not as a separate entity, but as part of the whole. Not a hiding place, but a place to retreat in order to step into the world, the city, with more vitality.*

*I longed for a communality that would not have to be conquered by reasoning. A space tuned by the repetition of sameness that creates all the difference in the world.”*

*(Self-reflection of a monk)*

I am reborn in You  
No One, No I, no Truth  
(mantra of The Monastery)

To curve the plane of daily reality. To create holes in the surface of the everyday. So you can breathe a little more freely. To suspend judgment indefinitely. To vibrate in the paradox, without the need for a solution. In the Monastery we practice queering up reality: to let go of the dichotomies and categorisations that hold our lives hostage.

The daily rhythm is about creating space. About freeing up time from the confines of work, of accumulation, of identity building. To free up love from the confines of marriage or polyamory, the One or the Many.

We call it a transspiritual practice. There is no religious dogma ruling life. There is no Transcendence, only transcendences, as Bruno Latour points out. Only things, big and small, that simultaneously reach out and escape us. Are available and resistant. And in that movement lies there grace.

The redistribution of the Divine, or Space, of Life. No longer a capital possession of rules and truth, copyrighted by law or religion. But a free license to feel for all. To undo the confines of habit and prescription. Falling backwards into Original Intimacy. Or the Shit of Life.

In expansion, we become the world. And the world speaks through us. In all its love and violence, grace and rape, war and beauty. Without judgment we are free to act out. Whatever is given to us. In the bow of a lifetime.

When the surface of the everyday gets pierced through, the juices start to flow, and the world appears in all its alienation. Uncanny. Things are still there, habits still in place, but the causal chain of their unfolding is broken. Taking a cup no longer means drinking a coffee, but becomes an event in itself. An opening towards the Intimacy of life. A moment of lostness in the middle of everything you know.

To get there we move from a gender politics to a spiritual ethics of being-in-and-with. Undividing the divided, until a space unfolds that is both familiar and unreal. A fictional reality more real than the narratives shaping it.

We resist by surrendering. By falling through the holes of the grid. Space unfolds, the I gets lost, finally going nowhere.

## THE MONASTERY ESCAPES THE DICTATORSHIP OF CRITIQUE

an interview with Elke Van Campenhout, by Eva Decaesstecker & Lana Willems (Kaaitheater, December 2017)

**In this ritual-themed season, Kaaitheater is not only welcoming artists. For example, the spiritual urban community The Monastery is coming to the Kaaistudios four times. You are invited to discover the monastic life, for one ritual or for an entire day. But what exactly is the monastic life? Why is a spiritual community coming to a theatre? And what role do rituals and spirituality still play in our society, if any? Time for a profound conversation with monk Elle.**

**You have had a very varied career, with a background in jazz, philosophy, and performance studies, and as a critic and the founder of the a.pass advanced Master's and PhD programmes in the arts. How did you become a member of The Monastery?**

The Monastery is principally the result of an encounter between two people with the same unusual desire to found a monastery, Stijn Smeets and me. My career as the coordinator of a.pass and as an artistic researcher was originally concerned with different ways of thinking about what the political 'we' might mean nowadays. My research – conducted under the title 'Bureau d'Espoir' – aimed to explore different ways of creating hope in society, by bringing together very diverse influences without a preconceived plan or guiding ideology.

I was looking for a way to create movement in our social fabric, not so much as the synchronized movement of individuals, but more as a swarm that comes together and constantly reorganizes itself through time. Through this exploration of hope, I discovered a path that diverged from the idea that things can be distinguished between being 'meaningful' and 'valuable' or not.

My background is in the performance and dance world. What the body is and how it works are important questions in that context. When I started researching spiritual practices that focus on the body, I wanted to know how the technology of the body – how do I breathe, how do I move, how am I physically and energetically linked to the other? – can help to create mental space and movement, in order to generate hope. Rooted in that idea, I decided simply to accept everything that was presented to me as a spiritual practice for a year. These spiritual practices – and especially Tantra – became increasingly important to me. At the end of my tenure at a.pass, I collaborated with the workspace Bains Connective to organize 'The Mobile MNSTRY', a workshop focused on monastic practice in public space, in and around the Abbey of Vorst. This brought the discrepancy between my critical-artistic work at a.pass and my spiritual

practice into sharp relief. Incidentally, I met Stijn at The Mobile MNSTRY, and that is where we outlined our first plans for The Monastery.

**Wherein do you think the discrepancies between the artistic-intellectual and the spiritual lie?**

I started my career as a critic. My work centred around having a critical perspective on contemporary experimental art and artistic research. Making distinctions, highlighting differences, the discourse on power, queerness, gender, who speaks in which way from which position... After ten years at a.pass, that critical approach became more of a restriction than an inspiration.

Since the beginning of the 20<sup>th</sup> century, art has been in a kind of constant *feedback loop*, an echo of critique on critique, of self-reflection and undermining. In this critical age, things like beauty, harmony, and originality are far from self-evident. Something always has to counteract them. Although I also chose a spiritual path centred on confrontation, I had the impression that artists were not the only people hindered by the dictatorship of criticism, and that I could no longer grow as a person.

Take the music that we make at The Monastery, for example. It does not comply with certain artistic values and I would never listen to it myself. But it works in the rituals in which we create community together, to make connections and to move into another state of being.

**Have you made a radical break with the art world or are there elements that have found their way into your spiritual practice?**

I wanted to think of it as a radical break, but I often hear that there are quite a few similarities between The Monastery and a.pass. We both have horizontal organizational structures, trans-spiritualities, *queerness of practice*, the absence of a leading figure... (*laughs*) I am still conducting my research into what constitutes a community or a 'we'. How do you create a community in which possibilities can flourish? It is actually about aesthetics: how do you organize your time and space, and what kind of ethic produces that aesthetic?

Just like the a.pass researchers follow their path, the monks at The Monastery operate based on their own convictions. This differentiates us from a regular monastery. There is no doctrinal truth and content-wise, everything is open: your beliefs can be whatever you want them to be. We share a practice of spiritual routine: of sitting, singing, dancing, and discussing. You notice that a community quickly falls apart when you start debating truths and untruths. I think any spiritual explanation of what 'it' is, is problematic. I think

it's fine to skirt around them and set goalposts, but you have to be able to move the goalposts. They are aids, not truths.

**You just mentioned that The Monastery is trans-spiritual, but what inspired that? Are there any specific movements or schools that influence you?**

We started from our experiences of monastic places. Stijn comes out of a Christian monastic tradition, but clashed with certain church doctrines. My experience was mostly of the Buddhist monastery of the Vietnamese monk Thích Nhất Hạnh in Bordeaux, a mindfulness practice centre. But I had great difficulty with the negation of the body and sexuality. That is how I discovered the tantric path, in which the body is integrated into spirituality. Our practices are a combination of these traditions, but there are also other influences like shamanism or Sufism. Each new resident or monk can also propose new practices.

**What is an average day like at The Monastery, and how many monks do you have?**

Our day always starts at 6 AM and ends after the evening ceremony around 10 PM, after which everyone is silent until after breakfast the next day. Stijn and I are the only two full-time monks who have taken vows. We currently have three long-term residents who have not taken vows but who do want to live in a spiritual context. We sometimes also have residents who want to come for a short period. Many of them are going through difficult periods in their lives, such as a burn-out or divorce. Their primary focus is on *healing*.

The monks are absolutely not allowed to miss the morning and evening rituals. In the morning we do *body practice*, a tea ceremony, sitting meditation, and karma yoga. The evening rituals consist of reading primary sources, reflecting on the day, etc. The long-term residents join us for these rituals.

We also have study and work periods. As a monk, you spend this time in a way that corresponds as much as possible to your monastic practice. Study time means that you train yourself in your specific practice or read texts related to your spirituality. It can be very broad. Work periods are devoted to work for the community. Stijn works with cognitively gifted children and young people at the university in Leuven, which is his service to the community. It isn't always easy because you have to negotiate the logic of a very different kind of institution. I chose to work exclusively within The Monastery, such as in my Tantra practice and workshops. When I am outside, I work in name of The Monastery.

**You have appeared at the Kaaistudios twice before this season, for the seasonal switches, and you are coming back for two more sessions. Why did you accept the Kaaitheater's invitation?**

We talked for a long time about whether returning to an artistic institution would make sense for us. I found it confusing to be confronted with the critical gaze again, which I have let go. Stijn thought of it primarily as a way to give The Monastery more oxygen. And to reach people who might otherwise never consider entering a monastery. I am ultimately very happy with our decision. We worked very hard on the rituals, with new music, texts, and forms. We would otherwise never be able to make so much time to work for The Monastery creatively.

It has also led to interesting situations. For example, Robin is a mindfulness practitioner, with scientific and cognitive interests. I am a Tantra practitioner. How you practice, speak to people, work with imagination, or where you situate your work sometimes makes a world of difference to us. On the surface, we agree on most things, but once you zoom in on the technology of the body, you notice that different practices do actually correspond to different worldviews and anthropologies. That is precisely the challenge that we seek to explore: to what extent can spiritual practice offer a solution to the dualist thinking of good and bad, right and wrong, valuable and worthless. And at what point do judgements sneak in by the backdoor anyway?...

**On 9 and 10 March, The Monastery is coming back to the Kaaistudios as part of WoWmen! What can we expect this time?**

We are making a combination of the celebration of spring and the *queerness of practice*. Tantric practices often focus on the polarity of male and female energy, but there is relatively little interest in *gender politics* or queerness. Interestingly enough, ancient tantric texts never mention the differences between men and women, but focus on energies and ontological powers. Some conservative ideas have thus found their way into Tantra, which I address critically. Incidentally, I do not only deal with this subject in the WoWmen! session: I am also giving a series of workshops on female archetypes at The Monastery's home base, for women, men, and those who have left such training far behind. In classic tantric practices, this is not easy because you need an equal number of men and women to work as couples. We are happy to break through this gender stereotyping, but it can sometimes be difficult for the participants.

## Love



*the lover's petition  
to become undone  
a silent cry for returning  
to the home within.*

The Monastery lives and breathes through the practice of its monks and inhabitants. It is created through devotion: the labour invested in the communal practice of desire and love. A Monastery is a 'factory of love', it produces the awareness of life itself, in love's embrace of the connectedness that precedes us. What manifests itself in Love, is the acute awareness of our fragility. In Love, we momentarily take off the harness that protects and alienates us from the world. It is in letting go of my protection that I become aware of the existential fact that we are breakable, prone to disintegration, to sickness, to death. It is this 'breakability' that connects us, that makes us able to embrace the other's pain, and turn it into a shared celebration of a-live-ness.

In Love, we are no longer affirming our autonomy and self-interest. Other than the contemporary commodified, contractual agreement to form economic-affective partnerships, this love does not ask for reinforcement, but rather for the opposite. This love asks our partner(s) to help us to become undone. To be able to let go of who we think we have to be. To let go of representation. To finally reconnect to a deeper awareness of being part of life's fabric all along. To exist on a plane that is not one of separation, but of connectedness. Not only with the partner(s), but with all the others that seem to have misplaced their lives as well.

# Time



*No future can hold  
The promise of the now  
Shining through the cracks*

A monastic life is an attempt to reclaim time. Growing up in today's society, time has molded itself into a future shape. We study to become something or someone, we date to build families or otherwise meaningful lives, we have a vacation to be able to work harder later on, we work hard to be able to have a nice vacation. We are living in a constant push of accumulation towards a better future: more visibility, more love, more things, more time, more credibility, more acclaim, more creativity, more enjoyment. The future-oriented approach of time and the need for accumulation are one and the same thing. By portraying a life-to-come, life gets colonised by projections. Of a better one. Which makes it quite difficult to appreciate the one we actually have. Right now.

This upward soaring curve of accumulation stands in stark contrast with the downward curve of our life span, which inexorably leads us to a gradual physical and mental decapacitation. The painful awareness of the growing distance created between both, is a source of gnawing frustration.

The monastic life tries to save time by decolonising it from future projections. There is no accumulation necessary in the monastic life. Nothing to achieve in particular, although a lot can be done. Each day looks pretty much the same, although every moment is experienced as radically different. It is a rather 'monochrome' life, in which the nuances only become visible on closer inspection. And this is the time we are given everyday: to practice life in every moment. To be there for the other, and for the things around us: the plants growing in the garden, our body practices, our reading, our working. To practice really being there and listening to the other. To make the meditation become life itself. In all its appearances.

# Practice



*In the doing I become  
A-Life  
Finally going nowhere*

In the practice, I become alive. Probably this page could do with just that. As a basic ingredient of the monastic life, the practice is what it all comes down to. The Monastery is based on the sharing of meditation, prayer, and other activities, but also more mundane tasks like cleaning, eating, learning to speak to each other with attention, using the space without making it impossible for the other, shopping with awareness, ... Without any 'master narrative' to guide our lives, the practice becomes the main reference point for the spiritual life-work. Without any kind of explicative framework (of science, God, Gaia or any other kind) the situation is always there to be experienced in its fullness. It can never be claimed and ordered in advance. It can not be reduced to a category that precedes or overrides it.

To practice is to try to stick to what is actually there. The breath, the warm water in which you wash the dishes, the snoring of the cat, the emotion that erupts through the serene morning meditation, the dust whirling up in the light. It is a simple doing that goes beyond conceptual thinking, towards a direct experience of being present to the particular situation you are in. Which is always different. There is nothing to explain or understand. There is no ontological truth to be unveiled. There is only the slow 'falling backwards into my arms again': to reconnect to what Zen master Dogen called 'the original intimacy'.

A practice like that demands surrender. A discipline of letting go. Of what we think we have to be. Of what we think we are. At that point, life no longer happens in the future. There is only movement, stillness, awareness, attention. The more we practice, the more we come alive.

# Relation



*Invoked  
by the whirling dance  
Of people, objects and spirits  
( )  
Surrender*

The Monastery is created through relation. Through the appeal of the other. Through the ways our lives intertwine and form patterns. Through the ways, we get moved by the other, out of our comfort zone, onto unstable grounds. The whole monastic life is about other-ing. Tuning, adapting, learning. But not in the sense of creating a uniform group identity, rather as a constantly morphing, porous whole, without clear limits or territories. Our community consists of the monks, the guests, the visitors, the participants to workshops, the people from the neighbourhood, the Brussels scene, the world events... The practice of 'other-ing' in that sense zooms in and out, linking the personal to the political, the internal to the external, the micro to the macro. Becoming vulnerable to being touched by the other, is what renders us potentially ecstatic: prone to step out of ourselves, into the world and into the other. Allowing us to meet them without judgment or preconception. Because we recognise them for what they are through the recognition our own fragility.

Our relation to the world is created through desire: the curiosity to learn, to transform, to come closer to other-ness, to difference. It is desire that entices us to connect, to love. It is desire that charms us out of our habits and certainties. An objectless desire, without the aim to be fulfilled. A desire that creates an outward movement. From the nest to the world, and back again. It creates an ecology of being-in-relation that connects us not only to other people, but also to all the other things that influence our being-in-the-world: the food that enters us and becomes our body, the political decision-making processes that transform our environments, the language that allows or prohibits us to experience 'reality', the bird that got stuck in an oil spill.

Other-ing is becoming aware that we are not. But relation.

# No-Master



*No master  
I follow  
Lost at last I free  
The dragon within*

The Monastery is a community that forms itself organically, through the interest of the people investing in it. It is not centred around a conviction, a belief or a set of truths. Nor is there any central teacher, guru, abbot or more enlightened being guiding the path. We love to practice together, and share our practices. We love to exchange thoughts and discuss. Some of us love to read and share their insights. Others love to garden and share their fruits (and vegetables). Still others just like to lie around, play with a piece of string, and purr while licking our tails.

Not having a master narrative, challenges us to improvise and make up the practice in the doing. It renders the Monastery quite vulnerable to the touch. Allowing it to stay alert, aware of its possible collapse or implosion. It also protects the community from hiding behind 'spiritual materialism' (as Buddhist master Chögyum Trungpa so aptly describes it): holding on to rules, habits, behavioural norms, and personalised devotion.

In the Monastery regularity and experiment meet. We have an order of the day, but it has been collectively constructed, and as such can be changed. That doesn't render the order less powerful. To surrender to what you have yourself created might seem like an absurd strategy, but by not accepting a rule out of awe for its (religious, historical, personal) authority, we make the surrender complete. This surrender is unreasonable, it doesn't need proof or self-importance. We surrender to no-thing, no-master, just to the surrender itself.

We learn to give up on certainty, symbolic capital, self-delusion. Or at least, we practice trying to.

# Bodymind



*Dazzled by  
The body's thoughts  
The mind dances  
The world into being*

The body is an integral part of the monastic practice. As a living, breathing, thinking 'thing', it opens up a mind space that goes far beyond the discursive or linguistic. The technologies of the body are gateways to different orifices for practicing. For creating pulse, rhythm, expansion, for allowing direct access to the non-material. Paradoxically, it is through the body that we often have the deepest experience of immaterial expansion. Like the smallest particles of matter seem to turn immaterial, the immateriality of ideas creates bodies that move, and materialise consequences in the world around them. The body is part of the mind, as the mind is part of the body. Beyond the dualist segregation lies a whole world of realities.

In that sense, the spiritual practice is also very much a 'material' practice. A practice that is intuited by bodies, by the spaces we work in, the sounds produced by cars outside, construction works, the water cooker. Situated in an apartment and studio space in the centre of Brussels, visited by different participants taking part in workshops and classes, the practice of the Monastery is as much a consequence of material circumstances (its city location, the limited space available, the lack of private rooms, its accessibility to the inhabitants of the city) as it is conceptually grown out of the ideas of the monks.

Our bodies and minds are objects, temporary products of circumstances. Which in their turn connect to other objects to create larger wholes. Like a family, a country, a forest or a Monastery.

# Paradox



*Awake in the gap  
Between one and the other  
Duality splinters  
I come a-life*

To live in paradox is an attitude that allows for spaces of intensity to open up. A paradox becomes productive when it is not resolved. When the tension between the apparent opposition is allowed to resonate into the practice. It is not a question of solving the problem, of creating a particularly attractive shade of grey. Rather, the suspension of dissolving the tension, or of choosing either/or, allows for a much more alert practice.

Like the artist that refuses to 'choose' between transparency and obscurity in his work, the monk is not making it easy on himself by ignoring what is at hand. In the artist's case, too much transparency makes the work perfectly 'understandable' but ultimately bland. Whereas an overall obscurity robs the artwork of its mystical potential to speak to whomever it encounters. It is in the tension territory between these two extremes that the work can breathe freely, shapeshift in the gaze of the beholder, and become a place of contemplation, intense experience and shared intuition.

In the Monastery Productive Paradoxes are what shape the daily practice. An obvious one is the false paradox between Discipline and Freedom. In the Monastery discipline is not what takes away your freedom, but exactly the thing that opens up a space and time to experience it. By embracing the paradox as a whole, without favouring either side, it creates an enormous space of vibration and liveliness.

Moreover, the Productive Paradox creates an attitude of alertness, of awareness not to fall into the trap of easy solutions. There is no redemption in absolute discipline, as there is no liberation in absolute freedom. Only the weaving of patterns in the aftermath of duality is making something visible that was not there before. Not by reducing everything to the One, but by creating force fields for practice in-between the one the two the three the multiple.

## TWILIGHT RITUAL

### 1. Welcome to the Monastery

#### 2. Morning Prayer

In gratitude  
I deliver myself to your light  
Another day to be nigh  
To surrender by your side  
My beloved

My love - I am in you  
My love - I can see you  
In me, in the world, in every step I take  
In every word I say, today

#### 3. Evening Prayer

In gratitude  
I deliver myself to the Night.  
I dissolve in the smile  
Of your Darkest Eye  
To be closer to you  
My Love

My love - I am in you  
My love - I can see you  
In me, in the world, in every step I take  
In every word I say, today



A leaf that falls from a tree, the waving patterns of wind in high grass, the expanding and colliding of flocks of birds, do these patterns mean something?

Believers project meaning in random combinations of events. But if we don't accept a master-narrative, how can we read into the complex patterns of our surroundings?

What these meaningful events share is that they consist of complex patterns of shapes, directions, density and colors. The writing is an investigation into the translation of these patterns into a simple system of connecting signs, sounds and meanings. The writing combines simplicity (there is only one symbol), relativity (the meaning of the symbol changes with the perspective of the viewer) and three-dimensionality (the writing is a projection of a three-dimensional structure on a two-dimensional plane).

In that translation meaning loses its central significance in language. No longer only referring to an outside 'truth', the writing becomes an experience in relating signs to each other in the particular situation they appear in: the meaning of the language changes through the execution of the writing, the perspective from where it is viewed, the movement of the mobile 3D signs.

It is a playful take on the need of the intellect to capture life's complex beauty. It questions our desire to search for meaning in all things, and our illusion that finding it would satisfy us. Rather than a conceptual insight, we seek an experience of being alive.

Therefore, the last phase in the writing lets go of the conceptual frameworks. The writer is free to surrender to the spontaneous interaction with the canvas and the paint.