

Creating through thinking

Paranormal exploration in art and science

Pulchri's garden gallery will exhibit in August a number of art works that are the outcome of an artistic scientific research project about the influence our awareness exerts on matter. This special way of creating images may be considered 'painting through thinking.' The fact is, the artist has produced these art works without any physical contact with his material.

by Iebele Abel

"The most beautiful and most profound emotion we can experience is the sensation of the mystical. It is the sower of all true science. The cosmic religious experience is the strongest and noblest mainspring of scientific research." These words by Albert Einstein have been written down during a period when the value of the 'soft dimensions' like creative, aesthetic and mystic abilities, was hardly recognized in science, but it is widely understood in 2008. The saying by Einstein does not apply exclusively to science, however, but to everyone, because it continues: "He to whom the mystical experience is a stranger, who can no longer wonder and stand rapt in awe, is as good as dead. To know that what is impenetrable to us really exists, manifesting itself as the highest wisdom and the most radiant beauty which our dull faculties can comprehend only in their most primitive forms – this knowledge, this feeling is at the center of true religiousness."

People like Einstein have made science accessible for a large public by their plea in favour of the spiritual input into science. By recognizing the spiritual aspects of the field of research, the non-scientist, the layperson, can recognize himself in the fascination of the researcher. Science does not only consist of solid facts, but especially of inspiration, doubt, astonishment and longing. Emotions everyone knows. Science would not be science, however, if it would not try to develop methods to measure and chart these aspects of experience as well.

The inexplicable as inspiration

Psychokinesis is the ability to make something outside our own body move or change exclusively by our thoughts, our



'Falling leaves (bougainvillea)', Iebele Abel, 2008

psyche. Quite a few people are sceptic concerning this subject. In their opinion it cannot be proven. People often laugh about it and think about bending spoons and magic tricks. Nevertheless quite a number of scientific studies have been done demonstrating clearly that the influence of our awareness on the physical level is measurable. This phenomena particularly fascinates me because it dovetails the fundamental insights from the esoteric body of thought, in which I have been engaged since youth. The esoteric idea starts from the thought that everything in our universe is as a matter of fact one. For those who understand this, who have been 'inaugurated' to this idea, the distinction between mind and matter no longer exists. The old saying "As above, so below" refers to this. It means that there is a direct connection between what happens on a spiritual level and what manifests in our world.

Special experiments

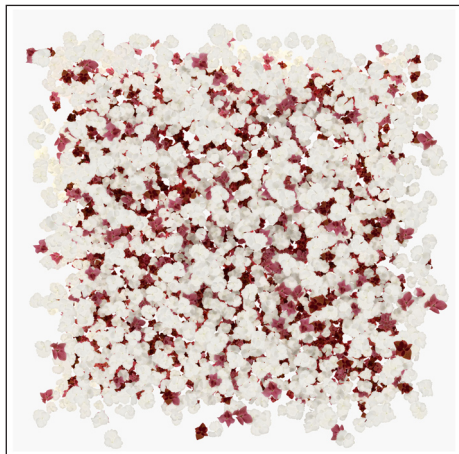
The art works in the series 'Mind over Matter' are as a matter of fact the plastic report of scientific experiments testing the influence of awareness on matter. While most scientific studies, however, use different

test subjects, in these works there is only one test object: the artist himself.

The principle underlying these experiments is simple. Suppose one has a window that reflects exactly half of the sunlight, and allows to pass the rest of the light. Imagine one light particle has to choose: being reflected or passing. One does not know what this light particle will do. But one does know that half of all light particles will pass and the other half will be reflected. In other words: one cannot predict which light particles will be reflected and which won't, but one does know that their number is equal. This principle is the basis of almost all research that is done about psychokinesis.

A Swiss company has managed to make a device that does exactly what was described above. This high-tech random number generator is used for example to produce random PIN codes for bank cards, or for encoded information on the internet. All the device does is to pass on to the computer if a light particle has been reflected or not on the tiny mirror inside. The computer processes this information in an endless

string of zeroes and ones. One never knows what the next number will be, but one is certain that an equal number of zeroes and ones will come out. At least, that is how it should be.



'I like the light ones over the dark', Iebele Abel, 2008

Quantum physics

This is how it should be. But what was found? If someone 'thinks' strongly enough that more ones than zeroes are being produced, that is what turns out to happen. Obviously the energetic 'quantum' entities like light particles are sensitive to the thoughts and intentions of people. Are we then able to measure changes in our awareness by measuring the deviation of the distribution of these light particles? Possibly, but we have to be careful with too definite statements in this area. Only by repeating an experiment very frequently, one gets some idea about the connection between a certain intention and the measurement results. It is like a sample of people: the more people have been interviewed, the more reliable is the survey.

Painting through thoughts

The idea behind the art works in the series 'Mind over Matter' is that if it is possible to measure the influence of awareness, it is possible as well to let awareness determine forms and colours in a work of art. Just like one can put the research data in a graph, one can process the same data in a more complex, artistic form. By experimenting a lot I have finally been able to develop software that can record the activity of awareness and transfer it into images.

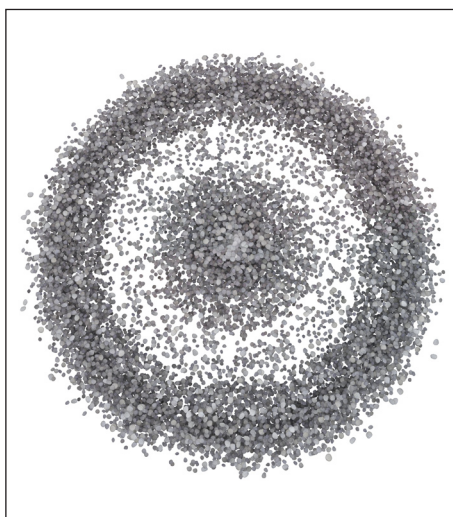
The work depicted on the cover of this magazine is called 'falling leaves (bougainvillea)'. In a common situation leaves fall down in a random pattern around the tree. This 'normal distribution' has been imitated using a computer and the random number generator generating random numbers which was mentioned before. Then I tried to bring a certain order in the falling leaves through thinking. The task in this

experiment was to get the large, colourful leaves to fall in the middle of the image and the less saturated leaves at the outside. The image clearly shows that this turned out well.

20 million tests for one work of art

A comparable image is the work depicted in this article: 'I like the light ones over the dark'. In this experiment white and red hydrangea flowers fall on a random spot in a square frame that has been fixed ahead of time. The purpose is that a strong intention will make more white flowers fall than red ones. The art work indeed shows more lighter, white flowers. On the first sight the distribution seems to be about equal, yet the difference in quantity of dark red and white leaves is such that it can barely be accidental.

In the same way river boulders have been moved away from their normal distribution through intention in the work 'River boulders.' Normally the boulders would fall in a circle, like in the middle of this artwork. But then something miraculous happened. The thought experiment in this test is "deviate from the centre". Obviously there is a strong response, causing to form an extra ring of boulders far out of the centre. This pattern of 5000 boulders is the result of 4000 tests for each stone, 20 million tests in total. The chance for a work of art like this to come into being by sheer accident is smaller than 1%. Scientists call this a significant result.



'Deviation from a normal distribution (River boulders)', Iebele Abel, 2008

Gratefulness, silence and amazement

Every experiment yielding a successful work of art, has another dimension next to its artistic and aesthetic value. Every work is the concrete proof that there are moments when mind has so to say inspired matter. It is unnecessary to explain the unexplainable. It suffices to cherish the moment when the unexplainable has taken place. In these moments we feel ourselves connected with the mystery of life while surrounded by everyday things. We may feel euphoria, gratefulness, silence or amazement. These experiences provide the necessary depth to our lives to make them meaningful. It is this experience that all art, religion and science is looking for.

The theme 'Mind over Matter' is not isolated. In the recent decades an important shift is going on in society, supporting the thought that our intentions determine what happens in our lives. The individual however is not a supreme being who can run life by himself. In this universe of unlimited possibilities he is a co-creator, amidst an overwhelming amount of creating powers. Modesty is called for here. In addition to our creative power we have the equally marvellous ability to observe, to feel, to see and to listen. Our existence is an expression of receiving and giving, it invites us to do this – again and again – as good as we possibly can.

Iebele Abel (NL, 1969) is an artist. He lives and works in The Hague, the Netherlands. Observation, awareness and the emancipation of spirituality are the central themes in his work. He received a good deal of recognition for his music production 'Body in Resonance, calming frequencies for body and mind' and for his Dutch translation of 'The Cosmic Laws and Precepts of Cosmic Awareness.'

For more information please visit the website <http://www.iebele.nl>

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