EXPLORERS OF THE INVISIBLE

Hypnotic Encounters · Episode 1

Frida Kahlo

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FRAMEWORK OF THE EXPLORATION

The following transcript was taken from a recording whose original French version dates from October 26, 2026.

The participants are Élodie Hoste, Claudia Charbonnel, and Jo Vargas.

The video version of this document is available on the Quantum Harmonie YouTube channel.

This exploration uses Griffasian hypnosis, a technique that makes it possible to glimpse dimensions invisible to our human senses when we are fully awake.

In this type of experience, it is common to encounter entities, explore incarnation, and undertake journeys through time and the astral plane. We completely distance ourselves from spiritism, tarot, angels, and any concepts that might diminish our respective sovereignty. Our only ambition here is to erase boundaries by imagining a world like the one John Lennon sang about.

Bon voyage.

Contact

Élodie: I invite you, Claudia, to settle into your breathing, that deep breathing that guides you to the place within yourself that feels most pleasant, where you can come to rest and unfold into a state of completeness, fullness, and peace — centered, aligned. You are immersed in your frequencies, your vibrations, your colors, in everything that feels good to you. Enjoy this special moment that gives you access to the informational field of the ether. Now generate the frequencies that are ideal for this exploration. I’m going to count from 1 to 3, Claudia. And to my right, you connect with Frida Kahlo.

Élodie: 1, 2, 3. As soon as you perceive something, tell me.

Claudia: I perceive movement, people, noise, like a kind of crowd. Well, lots of people.

Élodie: Yes, okay. Can you sense Frida Kahlo’s frequency within that crowd, in all that noise?

Claudia: Yes, yes, she’s there. It’s as if she were with a group of friends. They’re outside, in a street, and there’s a lot of joy, a lightness. People are talking all around, as if they were out together.

Élodie: All right, very good. What does she look like?

Claudia: She’s quite slim. Her hair is medium-length, styled a little downward; it’s as if there’s a bit more movement at the nape of her neck, as though her hair were lifting. She has a little hat on, and she’s wearing some kind of suit with low heels — not stilettos, but slightly square heels, almost spool heels.

Élodie: Okay. What does she radiate?

Claudia: At that moment, joy and a desire to have fun.

Élodie: You introduce yourself to her. How does she react to your presence?

Claudia: She perceives me, but she doesn’t really react. She seems more expectant.

Élodie: All right, very good. Take a deep breath. Jo, we have identified Frida Kahlo. Where would you like to take Claudia?

DNA, the mental body, the emotional body, the sexual body, and transgenerational memories

Jo: I would have liked to learn about all those origins, whether genetic or from past lives.

Élodie: All right, breathe deeply, Claudia. There's a question I haven't asked you in a long time. I'd like you to read Frida Kahlo's DNA as you observe her.

Claudia: There is a reptilian part, 13%. There is an ape-like part, 3%.

Élodie: What did you say? Ape-like? I don't know that term. What does it mean?

Claudia: The monkey.

Élodie: All right. Monkey. What percentage did you say?

Claudia: 3%.

Élodie: Okay. And the rest is human. Interesting. What information do those 13% reptilian characteristics carry?

Claudia: Snake.

Élodie: All right. What information is conveyed by that DNA? What characteristics does it give her? Does it confer anything particular?

Claudia: It resonates with an ability to observe, study, and analyze before making a decision.

Élodie: Does a particular moment come to you?

Claudia: It's also the ability to observe people, to sense them.

Élodie: All right. How does that affect her life, this life?

Élodie: It gives her the ability to observe and reflect, particularly in relation to people. It gives her a capacity for sensing.

Élodie: Can you think of an example, a scene from her life?

Claudia: Yes, I can see a scene now. It's with her grandmother — or rather, with an elderly woman. During their exchange, at one point she says nothing; she listens. And she doesn't listen only with her ears or her mind: she senses the other person's emotional frequency, which makes her hold back. She doesn't respond because she doesn't want to waste time. It's as if this saves her from wasting time arguing when there's no need. It makes her more precise in her interactions with people.

Élodie: All right. How does that affect other people? That ability?

Claudia: It doesn't really affect them. Although sometimes they may find her a little cold or distant in those moments.

Élodie: All right, very good. Anything else about this reptilian genetic makeup she carries within her?

Claudia: No. No.

Élodie: Any question at this point, Jo?

Jo: No. An emotional kind of listening — that's very interesting.

Élodie: Okay, Claudia, focus on the 3% monkey DNA. I don't know what term you use.

Claudia: It gives her two characteristics. One is a little like what we saw when we first arrived: she likes having fun, she likes playing, she likes doing lots of things. The second is that it sometimes makes her angry, gives her outbursts of anger. Those are the two characteristic traits.

Élodie: All right, the two main characteristics. I'd like you to compare the reptilian characteristic with the monkey one, and at the same time observe how they manifest through the energetic bodies we know — the mental body, the emotional body, and the sexual body. Start with the mental body. At the level of the mental body, it gives her a certain adaptability and a broader ability to feel comfortable, or at least entitled, in different kinds of situations.

Élodie: All right. Which genetic component gives her more of that? The reptilian one, the monkey one, or both?

Claudia: More the monkey one. More the monkey one.

Élodie: Continue exploring the mental body, which is influenced by both this reptilian and this monkey-like genetic component. Is there anything else?

Claudia: It also gives her the ability to bounce back, not to get stuck on what we might see as failures, dead ends, or difficult situations. It gives her the ability to move on.

Élodie: That’s bouncing back, resilience, challenge. What is vibrating?

Claudia: It’s both challenge and resilience.

Élodie: Okay, and that is the characteristic the reptilian component gives her.

Claudia: It’s her reptilian part that gives her that characteristic.

Élodie: All right, very good. Anything else to observe in the mental body?

Claudia: No, because that brings me to the emotional body. She likes pleasures, discovery, experiences. At the emotional level, it’s almost as if she cultivates those things because she might sometimes have an almost depressive tendency. That comes from the reptilian side. At the same time, the ape-like side is more present at the emotional level.

Élodie: All right. In what way?

Claudia: In terms of pleasure, yes — and pleasure in the sense of escaping forward, almost not wanting to… For example, some of us spend a lot of time working on our personal history, understanding how we function in relation to what we’ve experienced. She is more inclined to move forward, not look at that, not dwell on it. When it happens to her, it weighs her down more than anything else.

Élodie: All right. It’s a form of denial.

Claudia: You mean that escape.

Élodie: Is it a form of denial of her origins? Of where she comes from?

Claudia: Because it’s far too heavy for her, and she’d rather put on blinders and move forward — just go for it. Yes, that’s it. In fact, she has a capacity for vibrational perception and, vaguely, she senses everything she carries from her lineages, but she doesn’t want to go into it.

Élodie: Why? What puts her off the idea of touching on that, of looking more deeply? What prevents her from going there?

Claudia: She sees it first and foremost as a path of suffering, where play has no place and lightness has no place. And she doesn’t see any immediate benefit; she doesn’t see what it could bring to her everyday life.

Élodie: All right, very good. Does the fact that she carries this within her, that she has access to it but somehow refuses to accept this part of herself, affect her inner system or her frequency integrity to some extent?

Claudia: It affects her in the sense that she burns the candle at both ends, as the expression goes. In other words, she lives with an urgency to live fully. And yes, she does burn out. She consumes herself through this frenzy.

Élodie: All right. Anything else about the emotional body, Claudia?

Claudia: There is sadness, all the same. There is hidden sadness, deep sadness, located between the solar plexus and the belly, in that area.

Élodie: Okay. What form does this deep sadness take between the solar plexus and the belly?

Claudia: It appears there in the form of a big tear.

Élodie: All right. Touch that tear and trace it back to the event. Connect with the event associated with that big tear.

Claudia: I see that she lost a child.

Élodie: In utero? At what point in the pregnancy?

Claudia: During her pregnancy.

Élodie: Does that loss still affect her today?

Claudia: It’s in the background, actually. It adds to all the experiences she has and all the memories she carries of sad, negative, or difficult things. So it’s one more thing added to that energy she has of moving forward, moving on, touching many things, seeing many things, and living life as fully as possible, like a fireworks display.

Élodie: Very good. Claudia, how does the sexual body react to the reptilian and ape-like vibrations?

Claudia: The sexual body is more connected to the ape-like vibration, through creativity. It is very active in its creative aspect.

Élodie: Okay, very good. And what about the overall harmony of Frida Kahlo's energetic landscape as you observe her?

Claudia: I would say they manifest one after another rather than creating a vibrational harmony between them, depending on the situation. She moves through different states. For example, she can go from a state of great euphoria when she is with people to almost despondent states when she is alone and starts thinking, brooding over dark thoughts. When she is being creative, all three bodies are involved; the emotional body is active too, but in its dimension of joy and happiness, at least at the moment I'm observing her. So it supports her creativity.

Élodie: Very good. What about the human DNA, which is present in the greatest proportion in this incarnation?

Claudia: The human DNA brings her all those generational and transgenerational memories, all those life stories and her own personal history, which overall bring her heavy things.

Élodie: Yes, things that are rather heavy to carry.

Claudia: Yes.

Incarnation and interference

Élodie: What was the original intention behind this incarnation as Frida Kahlo? I'd like you to go back to the time before the choice to incarnate as Frida Kahlo, on that timeline, in that existence.

Claudia: When you say that, I go back to just before she incarnates, before she makes the choice to incarnate. On that timeline, under those conditions... she isn't the one making that choice. She is projected into this incarnation by a system that wants to conduct an experiment involving a sequence, an accumulation of different life experiences through different vehicles. Some people have a rather linear life, one that resembles itself: the same job, the same family environment. In her case, the choice made was to have a very 'puzzle-like' life, full of different things.

Élodie: Okay. How did this consciousness come to be in that system? Is it aware that it is in a system that chooses its incarnation for it?

Claudia: Initially, it came to have an experience centered on practicing an art — painting and music. And that vibration corresponded to the intentions of the system, which wanted to accumulate all kinds of experiences.

Élodie: All right. So we have this consciousness that wants to experience an incarnation and practice painting and music. The system wants that too, but cumulatively. At what point, and under what conditions? Do these two entities, these two energies, meet?

Claudia: From what I can see, it happens in her mother's womb, when she is still in utero.

Élodie: What happens at that moment?

Claudia: Oh yes, I hear the mother listening to music, and it really makes the little one inside vibrate. It reinforces her choice, her idea, and makes her vibrate at a kind of frequency where she floats. She floats in the amniotic fluid, at the physical level, and she also floats at a subliminal level, in the sense that everything is soft, muffled, dampened. She has no other desire than to let herself drift along that guiding line provided by the music.

Élodie: And the controlling system in all this?

Claudia: It is capable of making things vibrate, of interfering — that's the word — of modifying the vibrations inside the womb, at the level of the placenta and the amniotic sac. Little by little, it introduces different frequencies, opening her up to something else. In other words, simply drifting along with the frequency of the music is not enough; it will not be nourishing enough. To me, this is the frequency sent into the amniotic fluid, in which she bathes and from which she is nourished. It gradually permeates her until her vibration becomes closer to that of the controlling system.

Élodie: And a sense of lack, as if it weren't enough?

Claudia: The vibration there isn't one of lack. It's the vibration of broadened interest. Yes: why settle for music if I can have other experiences that give me just as many feelings and sensations?

Élodie: All right. So this is when she gives her consent. How does that happen?

Claudia: Yes, yes. Gradually, it leads her toward this kind of openness, until at some point she says to herself: music is wonderful, I'll keep it, but I'll have other experiences too.

Élodie: Okay. Observe her DNA when she is in utero, inside her mother, before the system appears and after she has entered the system. Has her vibrational DNA changed or not?

Claudia: Or partially… I really… Wait. I'm going to check.

Élodie: When does the ape-like component arrive?

Claudia: It comes through the controlling system, which wants a broader range of frequencies than its own, and complementary ones.

Élodie: Okay, so it is the one that brings in this ape-like frequency, this component. All right.

Illnesses and accidents

Élodie: Very good. Okay. Jo, does a question come to mind at this point in the exploration?

Jo: It gives me the impression that the controlling system is the one putting obstacles in her way — health issues, obstacles, accidents — a whole series of challenges.

Élodie: Is that the case? Do illnesses and challenges have esoteric causes?

Claudia: Yes, but then, from the reptilian system's side?

Élodie: What do you mean by the reptilian system, Claudia? We spoke about a controlling system, which isn't necessarily reptilian. Is it that system?

Claudia: Yes. Through its reptilian part, yes.

Élodie: Okay. Why? For what purpose? To cause all those accidents, illnesses, problems — all those obstacles Jo mentioned?

Claudia: The first thing I see is that it is to test her resilience, and also to conduct experiments on her mental state. It is also to make her feel guilt, because that connects to things in her lineages that she perceives in a certain way… She has the ability to feel what her ancestors experienced or felt.

Élodie: Okay. And does that give her greater creativity, something that makes her powerful in her creative ability?

Claudia: Yes, it gives her energy for creation, because creation is a bit like an escape for her, or a kind of balancing system.

On the practice and interpretation of white and black magic in Frida Kahlo's work

Élodie: That makes me think of something, a little like white magic or black magic. It is a form of all-powerful energy that is used according to the frequencies present. Given all this context, all these conditions, all the emotions she feels and all the ordeals she goes through, what kind of magic would Frida Kahlo be closer to? Does a luminous, pure light emerge from it? Is it pure creation? Or is it a heavier kind of creation?

Claudia: Both are there. It depends on the moment, on what she is creating with. It depends on how. It depends on what the system allows her to do. That's what I was going to say.

Élodie: At what point do we find her original, fundamental essence, before the system expresses itself through that creativity? Can she manifest what she is, her pure and original essence, in this incarnation despite the system's influence?

Claudia: Yes, yes.

Élodie: And what happens when she expresses herself in that state of original power?

Claudia: Ah, it depends. Sometimes it is something quick; sometimes it is very gentle. She expresses it as if she felt great indulgence or an emotion toward a child — that kind of indulgence, gentleness, compassion. Yes, compassion.

Élodie: All right. And how does she feel when she is in that creative state?

Claudia: At that point, she feels very stable and capable of creating something profound over a long period, of really living it. And yet, at the same time, she feels a sense of urgency because she knows it will be brief, that it will soon come to an end, and that she cannot enjoy those states for very long.

Élodie: She followed a Surrealist movement, which is even described as magical. Is that an expression of herself, of her light and purity, or is it mainly something that was under the influence of the controlling system?

Claudia: Yes, exactly. What I see is that the system knows very well how to use those frequencies. So it is a very subtle mixture: it leaves her enough room to use her essence while still keeping her directed — or guided. Yes, guided.

Ancestors

Élodie: All right, very good. All this suffering she feels, both physical and psychological, is mainly connected to this controlling system. Is this controlling system especially responsible for the extent to which she is interfered with by the suffering of the lineages that came before her? For her to be constantly connected to, sensing, and impregnated by the suffering of those lineages? Because I imagine there is more than suffering, and that not all of us are under the permanent influence of our lineages in our incarnations.

Claudia: Yes. I can see that the controlling system did indeed play a part.

Élodie: Yes, all right. Jo, do you have any questions? Well, yes, because we haven’t heard much from Jo…

Diary, rejection of earthly existence, post-mortem retrieval, and egregore

Jo: No, no, it’s fine. In the last page of her diary, she wrote that she didn’t want to come back — meaning that she didn’t want to return to a life on Earth. What about that?

Claudia: What I see is that, when she left her body, she was retrieved by the system.

Élodie: And how can we explain that? First, at the moment she leaves her body, Claudia, what is her vibrational state?

Claudia: I see her as sad, weakened, as if she were giving up, as if it were a way of resting from that entire existence.

Élodie: A bit like existential burnout.

Claudia: Yes, in a mode of ‘I’m laying down my arms. I just want to be left alone. I just want to go somewhere else and find something better.’

Élodie: And what happens to her with that vibration when she leaves her body in that frequency? Where does it take her? Where does it allow her to go?

Élodie: In fact, it doesn’t allow her to go anywhere. She is retrieved by the system. I see them putting her into something like a container, a receptacle. They place her with other consciousnesses in that same state of resignation.

Élodie: What happens to these consciousnesses, all together in that receptacle, vibrating with resignation?

Claudia: They are connected to a kind of egregore.

Élodie: Do they feed it?

Claudia: Yes, that’s it. They are connected to an egregore.

Élodie: Read the information from that egregore.

Claudia: It is a control program. In other words, it sends frequencies and information toward Earth, toward human beings.

Élodie: What information is being sent?

Claudia: I’m checking whether different kinds of information are being sent… It revolves around this idea of resignation: ‘There’s no point. It’s useless anyway.’ All those notions revolve around that information, that vibration.

Élodie: Concretely, how does this affect humanity? Do they use Frida Kahlo's image among humanity to make this egregore act on people? In other words, does her image, her portrait, mean that someone who connects with it also connects to this egregore of resignation? How does it work, Claudia?

Claudia: I'll go and see. At first glance, no, it doesn't connect them to that egregore. I'll see whether it happens in a more hidden way… Yes, but only for certain people. People with a greater capacity for informational absorption. For those people, that is indeed present in the background, lingering there.

Élodie: Okay, very good. Any question, Jo?

Liberation

Jo: Would it be possible to break this receptacle? To free the consciousnesses, given the life force we can glimpse in Kahlo. That's the kind of thing she likes to break.

Claudia: It might possibly be possible 'without destroying', without acting at the level of the system. But there is some kind of receptacle, and that won't be enough to separate those consciousnesses from the egregore.

Élodie: Okay, Claudia, do these consciousnesses — Frida Kahlo's in particular — when she is in that receptacle and connected to the egregore, manifest other incarnations while remaining connected to it?

Claudia: Okay, I'll go and see. I'm going up, up, up to find her on another plane.

Élodie: We're taking a great deal of height, a great deal of perspective, Claudia, to get an overall view. You position yourself above the egregore, looking down over the whole thing. You see; you trace this information back to its source.

Claudia: Yes, yes, there is another incarnation. It is another incarnation as a little girl, and there she unfolds it as she would have wanted it to happen. The little girl is not interfered with; there is a lot of lightness. At the age I see her, she is seven. There is so much lightness. She is not interfered with, so she is full of vitality, of pure life.

Élodie: Very good. So she is still able to experience incarnations from her original, pure essence. That means she is also able to circulate this information through all her dimensions, all her densities.

Élodie: If you move closer to that little girl who is free and transmit this information to her — that at another level of herself, at another density, she finds herself imprisoned and connected to an egregore — show her this from the place of full power she is currently expressing, and tell me how she reacts.

Claudia: Ah, she reacts by asking: 'What does that have to do with me?'

Élodie: It concerns you because it is also you at another level.

Claudia: Yes, but it's another level. She says it's another experience, and she doesn't see what we want; she doesn't understand.

Élodie: What we wanted was to maintain our integrity, our freedom, our sovereignty in all dimensions, in our multidimensionality.

Claudia: 'There, she doesn't need to maintain it; she needs to reclaim it.' She says that she needs to maintain hers because she is sovereign, but the person we are showing her is not, and that person doesn't need to maintain her sovereignty — she needs to reclaim it. Is that her job?

Élodie: It is her job, but is it possible for her to transmit that information from her level to this incarnation?

Claudia: She says she can, yes, she is willing to.

Élodie: Why not, like the sap flowing through a tree? For every branch to live and belong to the tree, it is important that the sap circulate harmoniously and freely.

Claudia: Yes, she has done it.

Élodie: Okay, that's kind of her. Thank her. Very good. With these new conditions, I'd like us to find Frida Kahlo again after her incarnation, after she has left her body.

Claudia: Yes, now she is in the receptacle with all the other consciousnesses, in the state we saw earlier. But to explain the difference, I'll use an image. Let's say that earlier her eyes were closed and she was asleep, and now one eye is open. That's the image I can give to try to explain it.

Élodie: Okay, telepathically. If you send her the information about her free, whole, sovereign experience so that she remembers who she really is, connects with it, vibrates with it, raises her frequency — her own frequencies,

and only hers — and projects herself out of the receptacle, into the frequencies that are ideal and pleasant for her, what manifests? What happens energetically?

Claudia: It's as if she has regained her sovereignty and the controlling system can do nothing. It's as if it is watching her and letting her do it. It can no longer reach her. It knows it's over, that it has lost her, so it lets her go. It is more interested in what remains in the receptacle.

Élodie: Very good. And Frida, how does she react now that she has become an observer of the whole system she managed to escape?

Claudia: She… How can I explain it? She has evolved her vibrations, continued to evolve them, and now we find her at a very high level, very far removed from that experience. She is no longer interested; it is something that is over. Now she is at the level where she is watching the little girl's experience and thinking that she can choose another experience. She will decide.

Human reincarnation on Earth

Élodie: She keeps that information despite the whole experience she has escaped from, like a red flag so that she never forgets her integrity, her freedom, her sovereignty.

Claudia: Yes, now that you mention it. She might have tended to throw herself into it headfirst…

Élodie: Yes, so that she learns from this experience and remembers at what point in her in-utero experience the system managed to approach her with appealing frequencies. That frequency of diversity, of experiencing even more, something very challenging. How, behind frequencies like these, there can be an entire system that will eventually take control of her.

Claudia: Yes. Never lose sight of who she is co-creating with.

Élodie: Yes, because I think that's the trap every time. It seems to me that co-creation is everywhere, after all. But, well, never fall into…

Claudia: Yes, that's it. What she shows me is that when she is a completely free consciousness, far from the system, far from Earth and matter, she is alone and self-sufficient. She decides to have an experience at the opposite extreme from solitude, where there are many things, many worlds outside herself that she did not directly create. And that creates a kind of 'veil of forgetting', but that's not all.

Élodie: Does that create the illusion of separation? As if, ultimately, we all came from the same solitude? Could that solitude actually be fullness, completeness?

Claudia: Yes, that's how she explains it. We can say that it creates the illusion of separation, but that isn't what vibrates most strongly. In her own experience, the one she had when she descended and later became Frida, it wasn't the illusion or the feeling of separation that vibrated most. It was more the interest, the curiosity of discovering what different vibrations are like: something other than oneself, something one has not created, which comes along to surprise us, challenge us, and add a little spice.

Élodie: It's a bit as if, when we incarnate as human beings, for example, we have to sort things out and choose only a small part of everything we are capable of experiencing. Then, depending on the multiplicity of others who come to incarnate, we find ourselves confronted with other vibrations we would also like to experience, but which we did not choose at the beginning because we couldn't have everything at the moment of incarnation.

Claudia: Yes, the first part of what you're explaining is right, following what she is telling me. We incarnate and become limited. There are choices. There are things that will not be accessible.

Élodie: Even so, from where she is now, with all the experience she has gained, is it not possible to incarnate with our multidimensionality and all its vibrations? Are we really limited, or is that just an idea we have about incarnation? Is it a thought that limits us?

Claudia: She says it's an interesting question because, in fact, there is a kind of egregore, or something present around Earth, and that means she can't answer exactly. If that egregore, that frequency, that system were not there, then perhaps it would be possible to incarnate in the way you describe. But, as things stand, she can't see how it would be possible…

Élodie: Even from where she is, if she decided to incarnate while being aware of this egregore and of what it would limit within her during her incarnation, even knowing that, would she still be unable to incarnate beyond this egregore without being affected by it, even if she decided to do so right now?

Claudia: She says: ‘It would be extremely difficult. I am free, autonomous, sovereign, and creative on one side of the barrier, but on the other side, Earth and its system prevent it.’ She says: ‘I jump through and keep my integrity.’ That is not exactly how it happens: she has to gradually modify these frequencies, and this gradual journey toward matter progressively changes the way she functions, so that she can arrive at a way of functioning adapted to matter.

Élodie: Is it limited compared with what she had before? Is it also connected to Earth’s vibrational rate? For example, to finding a vibrational compatibility with existence?

Claudia: No, no, no. If there is such a notion, it is about ‘trying to achieve vibrational compatibility with that kind of mass’, the buffer zone she has to descend through, the one she has to enter.

Élodie: Okay. This mass that acts as a buffer around Earth, apparently to allow access to incarnation on Earth — what created it? Earth itself?

Claudia: There are two aspects. It was created by physical mechanics. It is a physical phenomenon of densification. This was then taken advantage of so that this passage could be kept as much under control as possible, in order to retrieve consciousnesses at that point.

Élodie: And what beings are intelligent enough to have control over this passage? When I say intelligence, I mean something far beyond what we humans call intelligence; I mean knowledge. Knowing that this passage exists, knowing how to intercept consciousnesses at that moment, how to take possession of them and control them. Who are these beings?

Claudia: Yes, I heard that. I’m looking for the information, seeing what I can pick up. The vibration I sense is… a vibration… I don’t detect a reptilian trace or a mantis-like trace, or anything I recognize.

Élodie: Okay. Tell me what comes, as it comes, whatever information you have.

Claudia: What comes is something that observes. It is really powerful, as if it had no predators. It is power. That is what vibrates: absolute power, but almost like ours, our creative power. It is very similar to that.

Élodie: Do you detect any notion of good or evil in this absolute power?

Claudia: That is exactly what I was observing: it vibrates in neither direction. It is neutral.

Élodie: Is it alive, does it vibrate, or not?

Claudia: It is alive.

Élodie: Okay, alive in the sense that we can imagine at that level.

Claudia: Okay. Very good.

Élodie: Is there any particular observation you make from where you are, from the place where you are observing? Is there something we human beings on Earth need to hear today about all these conditions of incarnation?

Élodie: Yes. This passage is as we described it because, on our side, it is maintained by what we call egregores. It could be porous; it could be completely adapted to the passage of consciousnesses in their full sovereignty if this egregore were not being fed.

Élodie: And we feed it with energy through our beliefs. For example, when we have limiting beliefs.

Claudia: Yes, they are fed by our beliefs, by our fears. And this whole system — all these things — is under the control of the interferers we know. So the interfering system uses us to feed the egregore that prevents this area from being neutral.

Élodie: All right. What would happen to the interferers if they no longer had a hold over us, over our beliefs and fears, and there were free passage for free consciousnesses? What would become of those famous interferences?

Claudia: It depends on the time frame, but eventually they would have to leave Earth, because gradually there would no longer be… Human beings are easily captured when they are in low frequencies; they are easily manipulated into low frequencies. But, from what I see, by nature they wouldn’t go there on their own; they wouldn’t descend into that. Yes, they would have the ability not to go there.

Élodie: All right. My question was about the controllers. What would become of them? You told me they would leave Earth, but why don’t they leave Earth already?

Claudia: Because they’re comfortable here, they’re well fed, they’re doing very well here for now. They’re sitting pretty!

Élodie: They exist only through us. Anything else, Claudia?

Claudia: No, not right now.

Élodie: Jo, anything else? Perhaps a question burning on your lips?

Jo: We've gone from DNA to the whole of space… Simply, thank you.

Élodie: Okay, well, Claudia, take a deep breath.

Claudia: We thank Frida and those we met along the way.

Disconnection

Élodie: You disconnect from everything and everyone, Claudia. You disconnect from everything you observed; you disconnect from everything, absolutely everything. You are connected only to your own vibrational space, and to nothing but your own. You, in your space, in your breathing, in your frequencies, in your colors, in your vibration, in your body. You feel that sparkling energy, all the life, all the vibration, all those colors — it's like fireworks inside you. And you are immersed in your frequencies, immersed in all of this. You feel really good. Everything is comfortable, everything is pleasant, everything vibrates, everything is alive. You feel full of yourself and full within yourself. You fully inhabit yourself and feel your contours, your body. You feel your energy, all your strength, all your power flowing through you, from head to toe, from toe to head. It is intoxicating. You are fully aware of your freedom, which you feel vibrating very strongly within you, and also of your integrity and sovereignty. You feel them with strength, with power, and you multiply this information within yourself. You spread it through every cell, every molecule, every atom, every strand of DNA, at every level of the body, at every level of the mind, but above all through every density of your being, your existence, your living and vibrating essence. You are that sun radiating for yourself, within yourself. And little by little, you fill your entire space and become fully aware of the room you are in, of the support you have been lying on since the beginning of this exploration, of Jo's presence and mine, of the headset on your head, of your body becoming lighter and lighter, wanting to move, stretch, and yawn. And little by little, Claudia, you become fully aware of your here and now, of this timeline.

Élodie: It is October 26, 2026. The time is 11:28. At your own pace, Claudia, you can open your eyes and come back here and now. Welcome. Yes. How are you feeling?

Claudia: I feel good. That was a lovely journey!

This was Explorers of the Invisible, episode one: Frida Kahlo.