Paso a Paso 3 (Chapter 3-2)

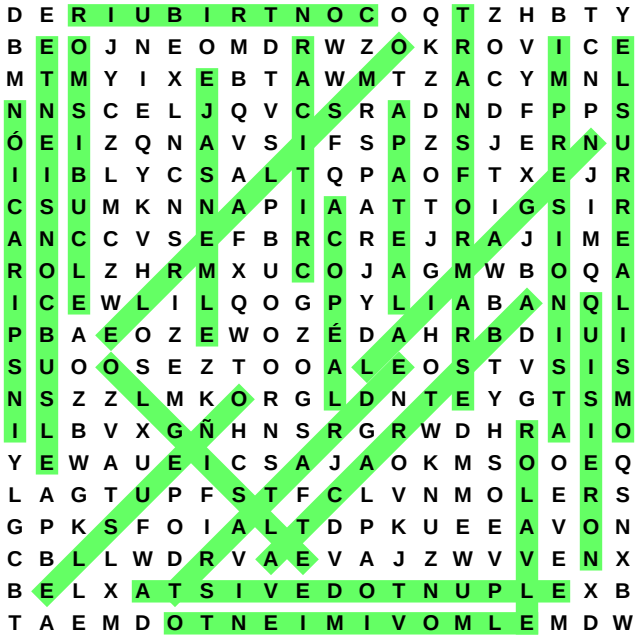
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B E O J N E O M D R W Z O K R O V I C E
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N N S C E L J Q V C S R A D N D F P P S
Ó E I Z Q N A V S I F S P Z S J E R N U
I I B L Y C S A L T Q P A O F T X E J R
C S U M K N N A P I A A T T O I G S I R
A N C C V S E F B R C R E J R A J I M E
R O L Z H R M X U C O J A G M W B O Q A
I C E W L I L Q O G P Y L I A B A N Q L
P B A E O Z E W O Z É D A H R B D I U I
S U O O S E Z T O O A L E O S T V S I S
N S Z Z L M K O R G L D N T E Y G T S M
I L B V X G Ñ H N S R G R W D H R A I O
Y E W A U E I C S A J A O K M S O O E Q
L A G T U P F S T F C L V N M O L E R S
G P K S F O I A L T D P K U E E A V O N
C B L L W D R V A E V A J Z W V V E N X
B E L X A T S I V E D O T N U P L E X B
T A E M D O T N E I M I V O M L E M D W

THE AGE
THE VALUE
TO CRITIQUE
THE MESSAGE
THE MOVEMENT
TO CONTRIBUTE
THE SUBCONSCIOUS

ABSTRACT
THE DREAM
THE CENTURY
(THE) CUBISM
(THE) REALISM
THE INSPIRATION
THE POINT OF VIEW

THE STAGE
THE IMAGE
THEY WANTED
TO TRY TO...
IMPRESSIONIST
(THE) SURREALISM
TO TRANSFORM ONESELF

Solution


D E R I U B I R T N O C O Q T Z H B T Y
B E O J N E O M D R W Z O K R O V I C E
M T M Y I X E B T A W M T Z A C Y M N L
N N S C E L J Q V C S R A D N D F P P S
Ó E I Z Q N A V S I F S P Z S J E R N U
I I B L Y C S A L T Q P A O F T X E J R
C S U M K N N A P I A A T T O I G S I R
A N C C V S E F B R C R E J R A J I M E
R O L Z H R M X U C O J A G M W B O Q A
I C E W L I L Q O G P Y L I A B A N Q L
P B A E O Z E W O Z É D A H R B D I U I
S U O O S E Z T O O A L E O S T V S I S
N S Z Z L M K O R G L D N T E Y G T S M
I L B V X G Ñ H N S R G R W D H R A I O
Y E W A U E I C S A J A O K M S O O E Q
L A G T U P F S T F C L V N M O L E R S
G P K S F O I A L T D P K U E E A V O N
C B L L W D R V A E V A J Z W V V E N X
B E L X A T S I V E D O T N U P L E X B
T A E M D O T N E I M I V O M L E M D W