



THE SPANDA MONITOR

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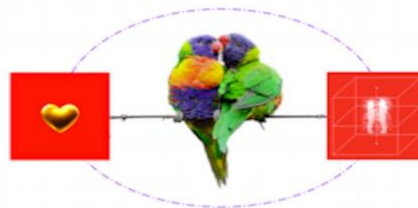
chronicles, news, comments, information, sources & resources
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ISSN 2352-7765 —XII (2), 2021.



Dear Friend,

Further to our [last issue](#) introducing the *Meeting in the Cave* opera-installation and 21-day performance on the territory, a joint non-profit endeavour of cultural philanthropy of the [Spanda](#) and the [Sahlan Momo](#) foundations, we are glad to present you another abridged section of the work.



2. *Leaping out of Retreat*

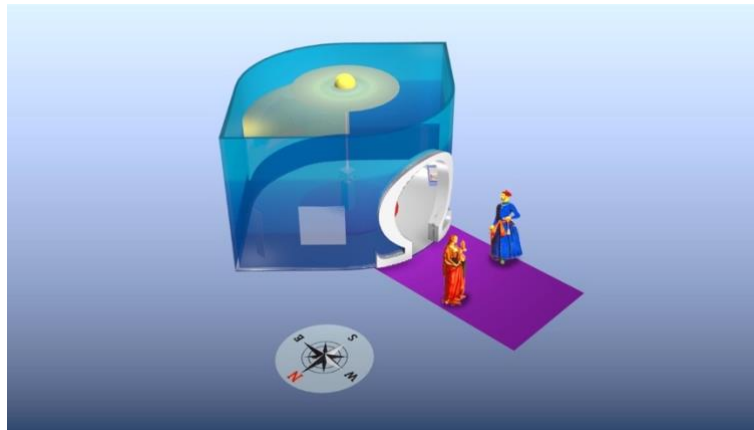
Transformative disruption, system breakdown, disconnection... integration, and regeneration. The world is slowly emerging from a lengthy retreat swinging between a freezing status-quo and a bouncing change. Polarised perspectives. Contraction and expansion. Duality. Bottom-up and top-down, the old and the new are pulling and relenting both ends of an unstable equilibrium between the *eso* and the *exo* thriving to manifest the *meso* realm embracing humanity in singularity. Creation, Enjoyment, and Disruption are now and again Nature's recurring dance steps into liminal times.

Theoretically, *Meeting in the Cave* is a meta-artistic endeavour of the formal intuition shaping and integrating the polarised dimensions of consciousness into a unified field in daily acts. And, it is the account of the creative process from inception to the full implementation of the work, the *opera*.

The work builds on the sevenfold paradigm, a numerical archetype of the collective consciousness, such as the seven days of the week, the seven colours, the musical notes, the seven dimensions of consciousness, the chakras, etc., and on a three-layered paradigmatic matrix at the base of the perceived reality, namely, the higher, the lower, and the middle planes of manifestation. That is to say, the *esoteric*, the *exoteric* plane from where the top-down and the bottom-up energetic flows converge, merge and integrate into a single outcome on the *mesoteric* plane amid the two, reactivating both ends to an upper octave. The climax of consciousness to a higher state. Awakening and rejoicing the community creative collective consciousness where particles and waves, before and after, end and begin are but the residual reverberations of a dual fractal pattern on the sensorium. Superposition? Illusion? All temporal, mental, and emotional constructs.

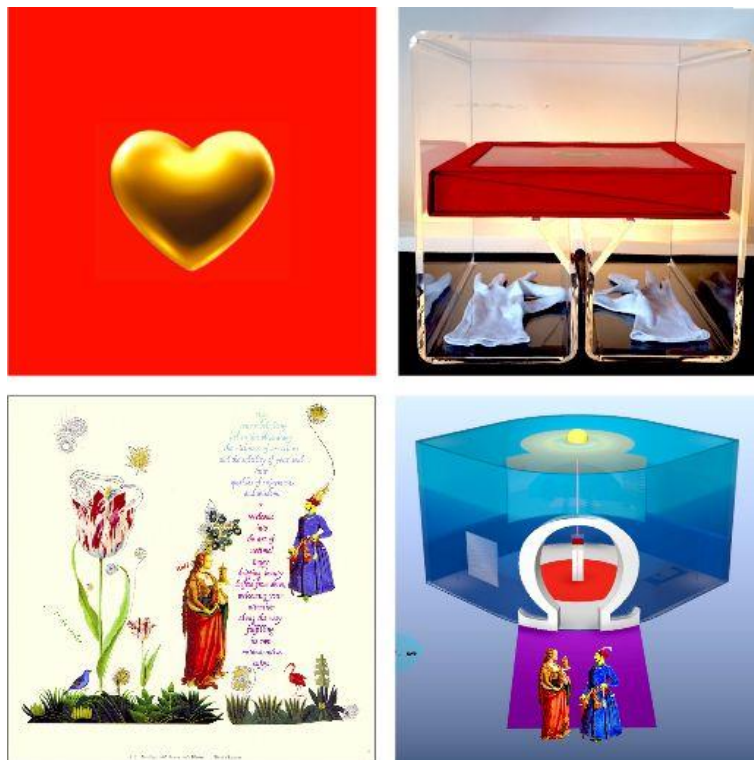
Meeting in the Cave depicts the contradiction of time and the evolution of consciousness in a sensory way through the storyline of a fractal pattern of duality, the polarised Royal Couple protagonists of the narrative, overtly, the Feminine and the Masculine, the Centre and the Periphery, the Establishment and the Margin, the Esoteric and the Exoteric, which take respectively the upper and the lower floor of the three-layered matrix, exploring and challenging the space and the dynamics of their interrelations on a mission to meet on a shared plane of self-realisation, all along their journey of awareness throughout the ladder of consciousness from polarisation to inclusion and, together, *solve et coagula* the equation into a new phase, the next chapter. A new scene.

On the representational level, the work is set to be premiered on the 2022 spring equinox when the day and night polarities are balanced. It will be staged in New York City on a selected, site-specific area stretched between the poles of the split Royal Couple, the *Eye*, and the *Cave* metaspace venues sited at the endpoints of the sevenfold paradigm projected on the territory. Synchronic, yet spatially displaced at the city centre and the periphery, the *Eye* and the *Cave* respectively, the Establishment and the Margin are in a digital dialogical mode, innervating in the intervening urban area the five other topographic nodes of the paradigm positioned on a straight line on the territory, the Nodal Partners, and two nodes *extra muros*, all fitted with a Virtual Matrix. A toroidal field takes shape between the poles of the community, enacting the neural system of the work to a high flow of awareness. The human vibe is journeying across the city, uniting centre and periphery, establishment and margin, feminine and masculine, esoteric and exoteric, and all other polarities in a creative inclusion, immersing audience and bystanders in a *conjunction oppositorum* igniting the collective intelligence of the community to a higher synthesis.



The *Eye* metaspaces | [Watch Video](#)

The *Eye* metaspaces, the physical eye, the I, and the third eye, the feminine, lunar polarity sited at the city centre, is a self-contained eye-shaped volumetric energetic area with an omega-shaped west-facing entrance and a welcoming violet carpet. Inside, at centre stage, the iris holds the Fountain of Love. In the pupil, atop a four-faced plinth, a single sheet of transparent acrylic folded in eight turns, the three-layered *matrix* takes form at the base of the perceived reality into a cubic exoskeleton with front and back open faces and a yoni in the middle. At the intersections of the *Y*, a red pearl sits in an unstable stance. On the middle plane of reflection of the cube, the first copy of the artist's book *Meetings with Remarkable Women*, the *Red Book* rests, with a golden heart on the cover.



The volume is an autobiographic one-sided epistolary integrating multiple systems of representation at the juncture of scripture and visual narrative in which the co-protagonists, the split Royal Couple, interplay dialogically with a variety of formal elements. The plot unfolds the artist's imaginal journey of self-consciousness throughout the seven dimensions of the feminine soul gathered from encounters with real women, exploring intimacy, shadows deprived of substance, and fictitious guests randomly excerpted from the history of art surfacing here and there in a non-linear fashion to distract the focused attention. The book is a numbered edition of 77 copies digitally printed on-demand with archival sustainable criteria, each with 77 unbound giclée prints heightened by hand with polar gold and silver leaf (Semar: The Hague 2018). On the lower plane of the Matrix, a pair of white gloves in a converging mirrored gesture points to the red pearl on the middle plane above.

At each end of the *Eye* palpebral commissure, a *Guardian of the Threshold*, another twofold fractal pattern, cast in transparent acrylic silhouette is positioned. From the keystone of the rainbowed ceiling, a red laser beam signalling the *axis mundi* uniting Heaven to Earth flashes throughout the transparent exoskeleton to the golden heart on the *Red Book* cover and farther downward through the red pearl to then split into four red rivers rippling alongside the four-faced plinth to then finally plunge into the Fountain of Love's red-iris basin.

The metaspaces is equipped with a video system comprising a curved screen on the upper eyelid wall and a flat *Magic Square* on the facing lower eyelid wall. At the side of the omega-shaped entrance/exit on the lower eyelid, a displayer exhibits a copy of the *Red Book* opened at the initial page of the narrative depicting the bidimensional Royal Couple in their literary attire. Outside, on

the violet carpet leading to the *Eye's* entrance, the bidimensional Royal Couple of the book narrative is embodied by two actors dressed in the same costume.

On the dialogical level, sections of the *Red Book's* textual-visual narrative are part of the *Cave 3.0* opera's libretto performed in the *Cave* venue at the urban periphery, all the while the performance is live-streamed back into the *Eye*. Synchronically, on the upper eyelid screen, diachronically, by a nine-step retrograde recursive algorithm delayed by 1 sec. at each step, in each of the nine screens of the Magic Square set in the lower eyelid, giving rise to an unwinding vortex resetting to zero the historical linear continuum of the narrative.

The segment of the premiere performed in the *Cave* venue is recorded on an SD memory card and at the end of the three week performance, inserted by the Royal Couple characters into the first copy of the *Meeting with Remarkable Women* book inside the Fountain of Love in the *Eye* metaspaces as the imprint of their legacy. Later on, diachronically, one flash memory card will be sheltered within each copy of the book edition.

The *Eye* venue features the opening, the vernissage, the Prologue, the Grand Finale, and the *Meeting in the Cave's* finissage. And is the metaspaces exhibiting the *Red Book* to the public throughout the 21-day long performance.

[To be continued].

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Source. Excerpted from Sahlan Momo, *Meeting in the Cave. From Polarisation to Inclusion - An Outline*. (Semar: The Hague, 2020); project's website, *et varia*. References & Glossary omitted. The *Eye* visualisation is by Kristian Cardiello.

Planned Spanda Monitor issues on the *Meeting in the Cave* project: **0. Shifting the Paradigm** - Introduction - The Royal Couple. The Polarities. **1. Leaping out of Retreat** - The *Eye* metaspaces. The feminine polarity - The artists' book *Meetings with Remarkable Women - The Red Book*. **2. Humans are Multidimensional Beings** - The *Cave* metaspaces. The masculine polarity - The opera *Cave 3.0. A Laic Initiation - The Cave Quantum Company & The Eye Cyber Ensemble*. **3. Unveiling the Cup** - The *Nodal Partners* and the *Virtual Matrix* metaspaces - Structural Layout - Overture - The *Cave 3.0's* seven scenes, Entr'acte, Epilogue, and Grand Finale. **4. Being & History** - The Place & the Environment. **5. Unmapping the Territory** - The Flow - The Survey & the Research study - *The White Book* findings. **6. Streaming Consciousness** in the virtual realm. A virtual action. **7. The Lila's Game**. **8. Awareness, Culture & Development in the Digital Age**, the UNGA side-event. **9. The Black Book**. Documentation of the process, of which this *Monitor* is a particle. — **Back issues**.

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No global development without individual development.

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