



THE SPANDA MONITOR

A SERVICE OF THE SPANDA FOUNDATION

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on culture & development

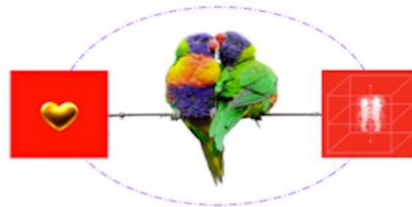
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Dear Friend,

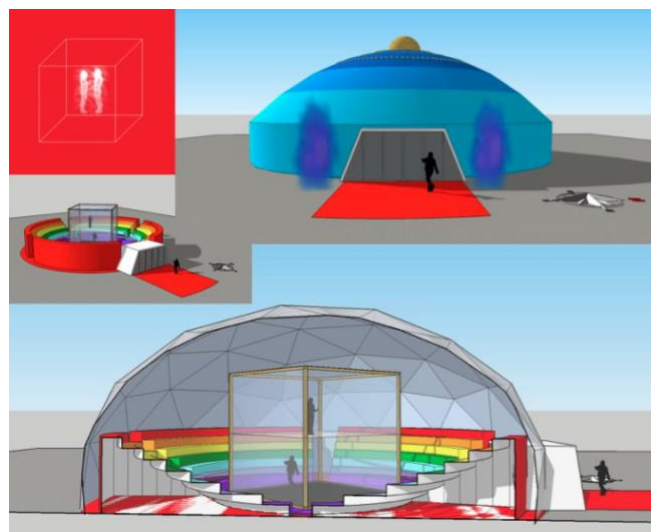
While the world is healing from a divisive relation with Nature and humankind is recovering forces co-shaping a fresh inclusive collective consciousness in singularity, beyond the divide, a continuation of the previous issues introducing the Meeting in the Cave. From Polarisation to Inclusion artwork. As anticipated, here comes the Cave metaspace section that, for intelligibility and the length of the text is mantled under one double Monitor issue. Apologies for the length — but isn't spacetime an illusory construct of the thinking mind? Wishing you a sparkling enjoyable journey.

S.M.



3. *Humans are multidimensional beings...*

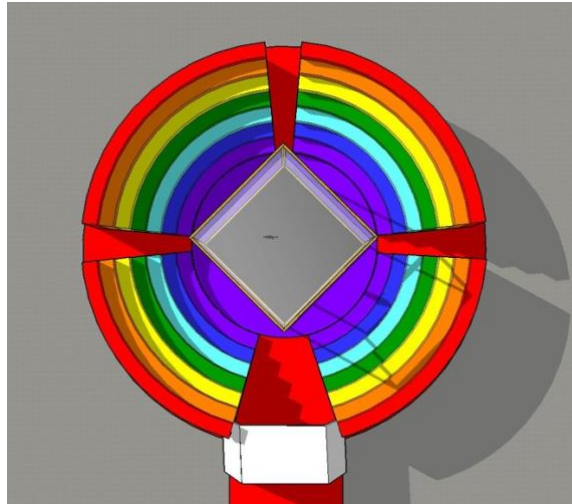
The *Cave* metaspace, the male, solar, exoteric polarity complement to the *Eye* at the city centre is sited at the city outskirts instead, at the opposite end of the sevenfold paradigm on the territory, at the periphery, at the urban margin. The margin is expansion, vitality, porous by nature, vibrant, subject and object of a lively ever-changing diversity, constantly teasing and testing the extent of its fringe. And it is at the urban periphery in the *Cave* metaspace with the *Cave venue* in the *cavea*, and on the nearby *Carousel of Life* where parts of the opera *Cave 3.0* are performed, beyond the established Opera House, right into the social, cultural marginal environment, human environment, challenging the 'central' paradigm.



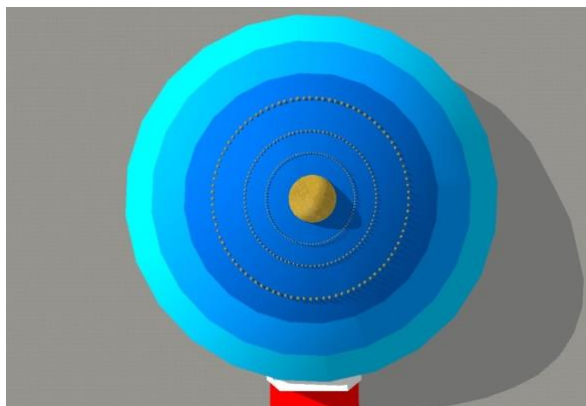
The *Cave* venue is a multi-dimensional 360° operatic space. A 21 x 9 m self-contained customised geodesic dome equipped with frontier visual, audio, and set-technology. The entrance to the venue, facing east, is lined with a red carpet flanked by two parallel red twisted rows of rope, anchored by three brass poles at the beginning, in the middle, and at the end of the cord. On the right side, atop the first pole is a golden Rose, in the middle, a red Cypress, and a new golden Rose at the end. The sequence is reversed on the left row, starting with a red Cypress at the entrance. The first two poles are united on the

upper level by an arch adorned with fresh flowers and a burning flame at the cuspid, sketching a light vaulted doorway with the *Rose* & the *Cypress* as Guardians of the Threshold emblematically welcoming the operagoers.

At the end of the red carpet, on each side of the *Cave* entrance-door, the *Rose* & the *Cypress*, and the acrylic Guardians of the Commissures of the *Eye* in the city centre, are embodied on a finer register by two ephemeral pale blue holograms. Melding their light with a more tangible matter, yet less consistent than their acrylic homologous, they are well fit to characterise and enact the subtle aspect of reality in the staged narrative. They appear as set-elements, as concrete and abstract objects, movable and still, coming to life in anthropomorphic guise, a real character of the narrative, as Haah the Hologram waning and rising by the line. The two holograms guarding the *Cave* venue each bear two drones, Booh and Dooh in the plot, hovering above their heads while they are joyfully, almost tangibly greeting the operagoers... Drones are self-determined entities manoeuvred by an external controller, deprived of free-will, as fallen guardian angels with a coarser resonance field, a body of feelings yet not a body of flash, aligned with the cosmic law in its mundane implementation.

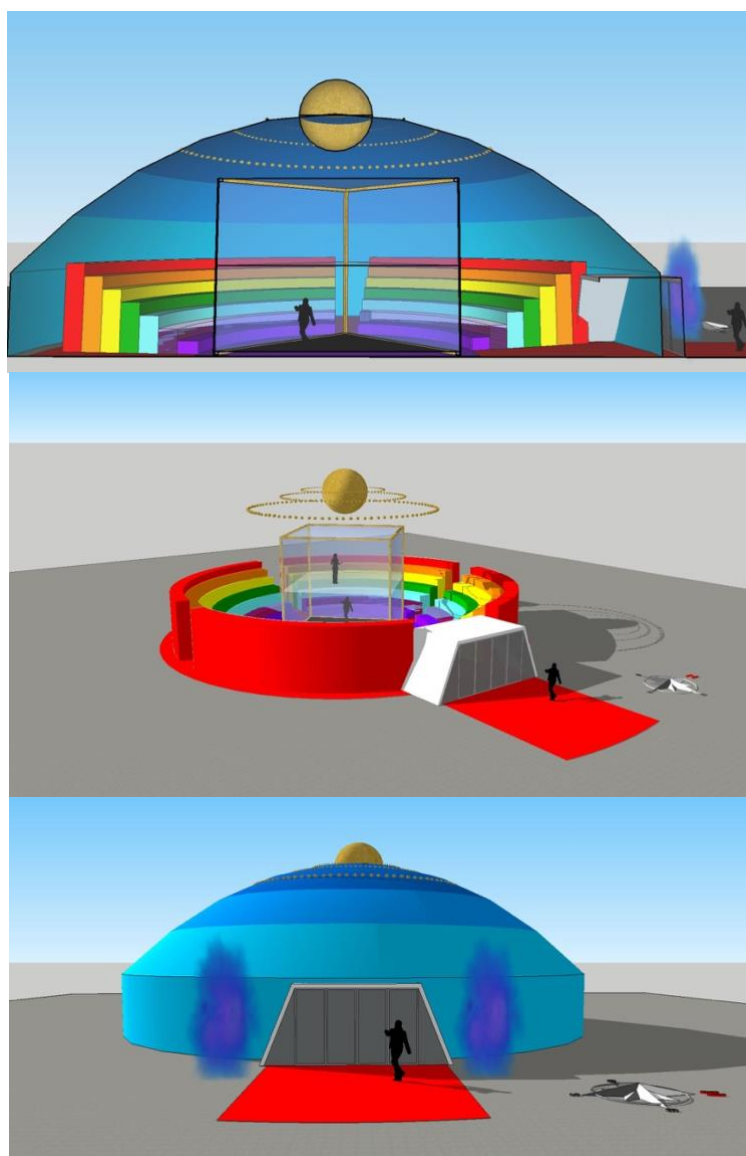


Inside the *Cave* venue, the traditional *cavea* of the ancient theatre is shaped into seven coloured stepped tiers of seats — the levels of consciousness, musical notes, chakras, etc. Contrariwise the flat *cavea* on the *Eye*'s ceiling, the *cavea* is here concave, reversed in oblique stance, with the red end-point of the paradigm at the upper larger 7th row and, at the lower end, the violet inner circle expanding onto the *orchestra* area with a tiny red hub in the middle. From the hub, a red four-radial spike radiates to the cardinal points, furrowing walkways travelled by the dramatic flow and the people entering and exiting the *Cave* before and after the performance. *Paradoi*, gangways, outlining the area in four sectors. *Tetra*, the powerful 4 is on stage. The elementals, the seasons, the phases of the moon, the Four Horsemen of the Apocalypse, and the Four Nobel Truths, with Tetractys, the cube, and the hypercube with all other quaternary paradigms all present. On the violet inner circle stands solid and tetragon the paradigmatic Matrix. On a par with the acrylic *Red Book*'s exoskeleton, and for the *Eye*'s shared longitudinal width, here the Matrix is crafted in a golden tubular cubic three-layered stage of 6 m of face, upon and around which the Royal Couple with Haah, Booh, and Dooh, dancers, musicians, human performers, uphold the earthly narrative throughout the 1st, the 2nd, the 3rd and the 4th tiers of consciousness.



Above the Matrix, on the dome, the three-layered Vault of the celestial abode unwinds the meta-narrative of the 5th, 6th, and 7th-dimensional consciousness in three circles of intensifying shades of blue ascending in space and decreasing in size from higher to denser. On the lowest 5th tier, levelling with the middle stage of the Matrix and the upper tier of the *cavea*, diaphanous screened images disclose their cosmic meta-narrative. On the 6th level, only shadows deprived of substance abide... while on the 7th, heaps of lights unveil their subtle dynamic network. All circles are interrelating *intempo* within each other and, in real-time, with the worldly chronicle unfolding, most of the time out of sync, on the Matrix below. Humans are multidimensional beings, out of sync most of the time. At the pinnacle of the Vault, from a golden spherical keystone

stems three flickering globular rings of hologram sparks, gradually taking shape as a central chandelier of light. Synchronic with the red laser signalling the *axis mundi* in the *Eye*, a blue *axis* plunges into the middle plane of the Matrix, intersects the orthogonal *axis eventis* at the centre, and descends down into the tiny red hub in the violet inner circle spinning the whole cycle anew to a higher scale. Mesoteric art. All planes floating in apparently orderly chaos in the *Cave*.



[The Cave metaspace - Watch video](#)

Outdoors, out of the cave and nearby, The *Carousel of Life*, an on-site fair-ground carousel, embodies the same axial symbology of the *Eye* & the *Cave* metaspaces, yet with planets and stars as chariots and jumper horses spinning around the centre, with at its core, a mechanical barrel-organ, an automaton.

Even though it is never safe to draw parallels between different paradigms, to the effect of this context, certain paradigms fit well within the sevenfold structure in nested sequential hacked cyphers, for instance: evolution, growth, the development of the human self, of consciousness and its *Geist* erected civilisations subject to time. The sevenfold structure referenced:

- § 1 - Material. The mono-dimensional self, with a flat consciousness embodying the magic era.
- § 2 - Vegetal. The bidimensional self, the consciousness of the agrarian-based mythic era.
- § 3 - Animal. The three-dimensional self, the consciousness of the hunter-gatherer's mythic-symbolic era.
- § 4 - Human, with a split dual self, at the base of the ontologic dichotomy – and with a bag attached... – namely, a) the four-dimensional self with a biologic-physical make-up and a linear speculative dynamic consciousness forging the industrial modern era; and b)
- § 5 - the spiritual, penta-dimensional reflective collective higher self, the consciousness of the post-modern era.
- § 6 - Compassionate. The esa-dimensional self, the consciousness of the post-ideological era.
- § 7 - Co-creative, the epta-dimensional oceanic self, the consciousness of the post-metaphysical era. And, *mutatis mutandi*, all other terms of the sevenfold paradigm, chromatic, musical, and so forth.

Each stage indwells in its signature all previous states as a matching nested operative ancillary tool-box. Stages and states are perceived sequentially by the binary linear thinking-mind of the four-dimensional consciousness, yet, in a quantum

multidimensional perspective and in the higher human make-up, they are non-linear, nonlocal and co-existing, and in a non-linear fashion are performed in the work.

The libretto timeline is non-linear, as is ordinary reality, rhizomatic, spanning various planes of references from plain to aulic and symbolic language, merging the discursive design and the narrative paths in intermedial relations with the music and the other semiotic fields.

The narration unfolds the internal pace linearly from night to day, from void to fullness. At times, it addresses and refers to archetypes, traditional lore, symbolical and iconographic tokens sourced from the thematic areas, mingling excerpts from the *Red Book* with primary literary sources, decontextualising autobiographic fragments clothed into new paths. It depicts ancient myths in modern attire and modern myths in old garments to disentangle mythological beings, gods, humans, animals and demons from their usual setting and unleash them crude and bare into the scenario, portraying the complexity and beauty of the human consciousness throughout all the ages and geographical areas, displaying the dignified collective human higher self's beyond ethnicities, religions, politics and cultural silos. Figures of speech? Figures of thought? ... Or figures of what? Of feelings?

Structural to the libretto, a group of 12 Arie of "*Death & Rebirth*" texture the overall crescendo from a transitory to a firm state of consciousness. The arie overlap nodal points of the narrative at the juncture of planes where a leap falls into the dramatic flow. As expansion transmutes in contraction by reaching its maximum extension in a finite universe, in these arie, Light is enacted by Death and Darkness by Life in antinomic tragic fashion. *Recitativo* and *parlato* disclose instead *Comedia*: humoristic, irreverent, licentious *gopi* in iconic stances, *punkowan* in wayang cloths, *kyogen* in lewd attire. *Logoi*... Tragedy and comedy needlepoint Heaven and Earth on the Matrix and the Vault. The human melodramatic tragic-comedy peaks in the Royal Couple's demeanour whilst *cavatina & cabaletta* in fast and slow tempo dive beyond the diachronic pace in mimetic function, whereas *recitativo* transmutes *in pectore* the collective ordeal into a brighter new spin on the *Carousel of Life*, out of the *Cave*. As the cosmic play enjoys spinning the wheel of life in notime, in a lucid ludic act, the dramaturgy integrates song, dance, video, live performance, holograms, live streaming, pre-shot virtual alternating realities, and drones, with music. What else? Oh yes, the action is performed by the 21 elements of *The Cave Quantum Company*: 9 actors, singers, performers, and dancers, with the attuned 12 instrumentalist musicians of *The Eye Cyber Ensemble*. Encoded into a rotating pattern, leading and supporting roles are interchangeable throughout the work, the whole company plays the Royal Couple in turn, each scene by two different actors at the time ... in notime.



[Cast & Creative interviews: Rollin Rachele = Watch video](#)

The Eye Cyber Ensemble performs the *7 Variations on a Theme* for a septet family of instruments: overtone chorus, voices, winds, keyboard, percussion, and electronics. Each variation is created by a different composer on a specific tonality, scoring contemporary music for the classical and ethnic instruments of the thematic area.

By default, each family of instruments lodges on one slope of the *cavea*, among the attendees, structuring the oblique conic soundscape into seven acoustic planes between the red and violet spectrum. On the 1st violet step, next to the Matrix, the SATB overtone chorus with each element in one sector. On the 2nd indigo tier, the operatic voices are all around the row, movable throughout the sectors. On the 3rd blue tier, winds: bansuri, fujara, ney, sax, shakuhachi, and suling. On the green 4th tier, strings: with bass, chora, electric guitar, koto, mandolin, oud, and cello. Accordion, [barrel-organ], harmonium, and shruti box on the 5th; balafon, claquette, gambang, gangan, gong, and kindo form the percussion section on the 6th slope. And, on the upper 7th red broader circle, live and pre-recorded electronics. Befitting the narrative, musicians move to another station in the *cavea*, upon and around the staged Matrix, modulating in real-time the acoustic general plane of the *Cave*.

Actors and musicians perform both inside and outside the venue. Inside the *Cave*, among the attendees in the *cavea*, upon and around the Matrix, and on the Vault in pre-shot scenes. Live and pre-recorded words and music are channelled by loudspeakers on the Vault and at the intersection of gangways and slopes; outside the venue, by a MIDI interface to the barrel-organ automaton in the *Carousel of Love*, while in the *Eye* and in the *Virtual Matrix* metaspaces in the Nodal Partners on a straight line on the territory via the overall sound systems. The work is live-streamed synchronically and diachronically on

the curved screen and the flat Magic Square in the *Eye*; as short loop-clips in the *Virtual Matrix* within the Nodal Partners, and beyond the physical space of the work into social outlets and related websites.

Cave 3.0 is part of the Spanda's *Musiké* project for the conservation and dissemination of the ethnomusicological heritage under the patronage of M° Arvo Pärt, with a high-level international scientific and cultural Advisory Board, and is a project aligned with the UNESCO - ICH programme for the safeguard of the intangible cultural heritage.

[*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 *Cave* visualisation is by Shay Baron.

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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