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5. *Unmapping the Territory*

The selected urban area spanning from the *Eye* to the *Cave* metaspaces respectively at the city centre and at the periphery with the intervening *Nodal Partners* aligned in a straight line on the territory with their *Virtual Matrix*, is where the work is implemented, installed, informed, and performed. A collective aria grounded in shared dreams imbedding tangible deeds. A dimensional realm with a higher structural order, yet, a communal path through the inner threshold, inside-out, beyond the gatekeepers, the *dramatis* Guardians of the Threshold of the narrative, fulfilling a collective Wow! in unity. “I’m done! Enough with this polarisation! An outdated state of consciousness, an obsolete business model, a worn-out state of mind struggling to enact the change beyond the unknown...,” said Haah the Hologram, the subtle persona of reality...

The unified intelligence of the community quivers in unison as the two coils of a diapason vibrating at the same frequency to give rise to one single sound to tune the pitchfork, the ur-sound, the original *Urklang* frequency igniting the manifestation. For others, it is Light the *spanda* springing forth from the union of polarities, not Sound to spark first. A dispute on the green fields of the unknown, with the polarised Royal Couple engaged in a ritual duel on a vast open hilly landscape, attempting to attune oneself to the other. “Yet, the other is none other than us, unless we are none!” said Dooh the Drone, the fallen angel deprived of free will of the storyline. Disputing what it *was*, not what it *is*, the sliced pieces of the Royal Couple are interacting from poles-apart states of consciousness, from different wavelengths, realms, dimensions, in which they themselves are struggling to inhabit, the very reason itself for a duet with a soprano and a tenor tuned out of time, pledging not to be cut while singing — said someone sometime somewhere enchanting a duet into one single aria in nowhere.

Grounded and embodied consciousness, deep inner exploration, fresh perspectives, shadow alignment and integration, healing insights and purring joy. Wakeful, vigilant and aware experiential grace in command of communal shared fields. Abstract cognition and vision interrelate with the tactile experience shaping up a consistent rock-solid whole. The undifferentiated consciousness encompasses all levels of reality beyond immanence and transcendence, displaying in its entirety the fully alive spectrum of reality in the awareness of the body. The fluid bliss of grace practised as primary awareness rooted in the innermost inner-self at the source, beyond the ritual act overlaying the individual maps of reality. Pre-conceived over structures of society, multi-sensory embodied experience enacting a radical change in one’s wakefulness, transmuting a way of being into actions by the means of the whole human complex. No simple cognitive exercise, no representational feelings. Beyond, within and without, the deep action of inner-self resonates with a higher reality, a recursive pattern in the timespace dimension blending and sensing in flesh and bones the Self crossing the visual tactile domains, self-surrendering the limited I into the living awareness of the body, in the feelings, in the soul, with consciousness and will embodied in spirit and matter in superposition.

On the territory, at all times of day and night, at dawn and at sunset during the twenty-one days of the performance, by themselves or with other seekers, people can phase into one another in the Virtual Matrix and journey the ladder of consciousness across the city by a starry day-flight. Visiting virtual temples along the way from the *Eye* to the *Cave* and vice versa, or randomly, non-linearly, as reality is on the *axis mundi* nerve-spine displaying the sevenfold paradigm mapping the territory on the ground. Ascending or descending the axis, top-down and bottom-up at once, anodic and cathodic energies are meeting in the portal Virtual Matrix to access further dimensions... At night, at the entrance of the enlightened Matrix, two recursive Royal Couple stand as Guardians of the Threshold to secure and make sure that no threat will disquiet the sacred inner metaspaces, standing waves, moving at a rate making them appear as if they are standing, for they keep flowing into the same patterns over and over again. At night, in the Virtual Matrix, not banking on a wasp on a pie, a redemption story beyond the gatekeepers is unfolding.

While the collective aria is enacting the change beyond the unknown, voyeurs of a multifaced shared dream align in the perception of the observer not being observed the mental, the emotional, and the sexual main operational fields, mapping internalised structures, pre-conceived ideas, constructs, judgments, norms, and labels storing painful experiences and helpful joy. Culture at large, as a category of Nature, is performing on the territorial map, chartering ideas, thoughts, concepts, belief systems, perspectives, and all the rest, yet not the reality in itself. All models of reality to measure, analyse, and make sense of it, to cope with it, less than to live it. The sacred letters relating reality are complex signs on the road, not the road. The

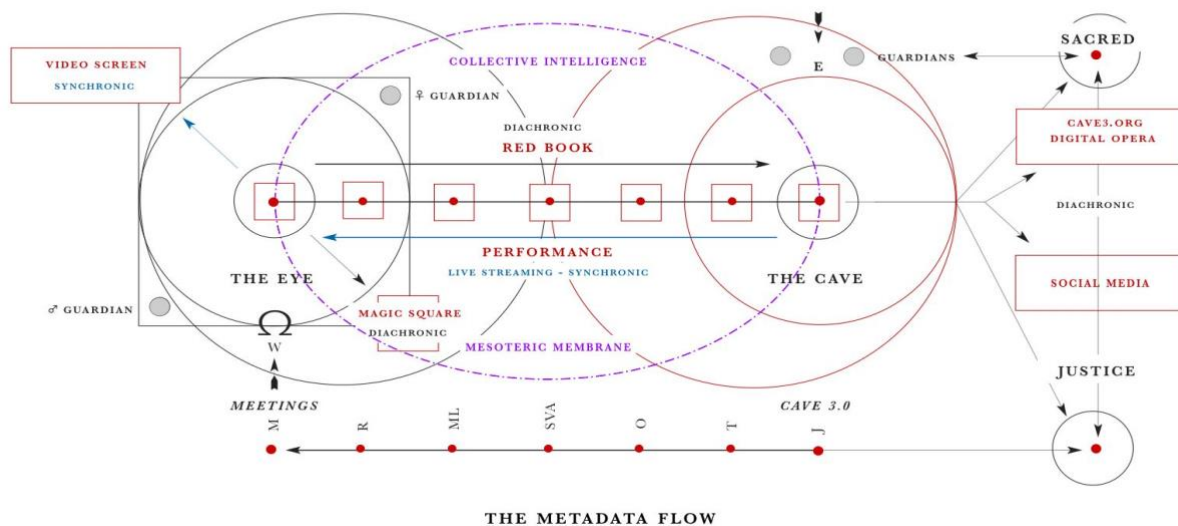
territory, the middle plane of the three-layered matrix, is neutral, neither this nor that, nor feminine or masculine, rather both, an alchemical androgynous. Ordinarily, when the point of observation of the reality is not in set in the centre but on the higher or the lower level of the matrix, the perception is filtered by facsimilia of reality and mindsets. Neither the object under investigation nor its full range complex simplicity is perceived, rather its representation, merely an impression, an *impressum* at the end of the book of life chartering and tracing a blur map. Any accurate reconstruction of the territory is a categorised chart shattering the whole into tiny pieces to analyse it. Simplified strips of memory, cognitive dissonance, biases, abridged representation for what it is not, a symbol for the symbolised. The truth or the map? The biological natural process manipulates and unfolds manmade maps, it rewrites in accuracy and details reality, scaling from 1:500.000 to 1:1 in less than a while, though on the same scale, not to a different order. Truth is the territory. Adhering to it in drafting and upholding the map in real-time dismantles the representation of the object represented, the symbol is not the symbolized, the designatum is not the denotatum, the map stands for the territory, or else it is discarded.

The polarised Royal Couple of the narrative, Mary Magdalena and the cartographer Imperial Guard depicted on the *Lectori Benevolo* first page of the *Red Book* are dwelling in two different timespace continua, one in Italy in the 60th year of the 15th century, the other in Germany in the 50th year of the 19th century. They are journeying the city, navigating the ladder of consciousness to unmap the territory, discovering the landscape and trying to figure out in the blink of a third eye a pantheon of dancing waves taking stage on a city-scene turning to rubble obsolete states of consciousness and mindsets.

Magdalena, the heavenly wisdom cleansed of her of seven demons by a refining process in the consciousness, Sophia, the divine feminine key to heal the heart of humanity and restore the natural spiritual authority of women in a new shared balanced world, the yin energy, Shakti, Gaia, the rose at the arched threshold of the Cave venue, yearns to unite with her cypress companion, the logical, rational action-based divine masculine yang reciprocating the hierogamic yearn, not because they are missing a part of themselves, as both are whole on their own, but as a two-way extension of a point wherein all the energy of the pair turns around to balance the energy emanating from their centres in a mutual nurturing need to meet as just one and become the centre of gravity of the whole gravity shaft. There is intimacy and distance, complicity, complexity, union, and separateness in the sacred place where being meets Being. A path on a map?

Top-down and bottom-up maps view to hold on a territory unsuitable to a representative sample looked but not seen. The less filtered the vision, the fresher the outcome of what may appear not to be. Free from demands, fears, and threats from the other, who is none other than us, the Über-villains of love are playing immersive arts to heal the collective karma, cathartic experience, a balm for the society's soul, underlying that the real sustainable driver of any individual, social and economic community empowerment to a higher order of diversity in unity is Culture performing on the territorial map, not Economics, a sub-set of culture, and to contextualise its impact in daily lives. Culture springing forth from the unified inner-self, filtered and shaped in its manifestation by the models of reality digging traces on the map of a new global framework, or better, of no framework at all, graciously surfing in unison the path on the flow.

THE FLOW AND THE MESOTERIC MEMBRANE



Synchronic, yet spatially displaced with one at the city centre and one at the periphery, the polarised Royal Couple, the *Eye* and the *Cave*, the Feminine and the Masculine, the Establishment and the Margin, the *eso* and the *exo* are on their way to reunification challenging the spacetime continuum and the dualistic paradox by exchanging quantum data in dialogical fashion. Disassembling the illusory reality by integrating their resonance fields into a higher order of reference comprising them both, sensibly rearranging the syntax of the discourse into an immersive environment at the juncture of a multidimensional system of perception and representation. This involves in the intervening area the other Nodal Partners transceivers and their communities, weaving the higher collective intelligence of the community stretched between the upper and the lower planes of the three-layered Matrix and enacting the *Meeting in the Cave* flow across the city. An equation dismantling *abiturs*, habitat, habitudes and mindsets, all worn

mantels in the evolving consciousness of a species at the tail of a tiny galaxy in a vast multiverse, where technology is enabling further feats. Artificial intelligence and quantum computing are rising to the occasion, a further leap to a collective re-birth version of ourselves, out of the wheel, out of the cave.

On the selected area, the three-week long performance with its projected 10.000 attendees – 300 daily at the performances in the *Cave* venue x 21 days + a conservative 300 daily visitors all along the itinerary minus a 20% who does not really care about the whole damn thing; and another approximately 100.000 digital audience all around the globe, are archiving living memories of a community elevating a dream to its next shared realm with one single USD 100 / 0.002510 BTC ticket valid for the whole three weeks of the show. A non-profit endeavour of cultural philanthropy since all revenues from box-tickets, rights, sales of the *Red Book*, of catalogues, programs, etc., tend to level the production costs of venues, stage crafts, equipment, costumes and props, personnel, cast & creative fees, singers, actors, comedians, performers, musicians and technicians, the villains of love implanting a qubit at the bottom of the collective ocean of consciousness. Between progress and regress, imperfections are here to assess their presence in a beautifully unperfected, perfectly imperfect, savvy world.

THE SURVEY & THE RESEARCH STUDY - *THE WHITE BOOK*



THE AXIS MUNDI, THE NODAL PARTNERS,
THE COLLECTIVE INTELLIGENCE & THE MESOTERIC MEMBRANE

Meeting in the Cave is an artistic case study unfolding a journey in seven steps in the selected area spanning from Manhattan to Brooklyn, involving in the intervening territory seven cultural institutions partnering in the event, the Nodal Partners, located in different neighbourhoods, all along the straight *axis mundi* spine-chord of the sevenfold paradigm displayed in the city.

To verify and take hold of some of the specific theoretical assumptions of the work, an anonymous quantitative digital survey is conducted on the selected area throughout the twenty-one days of the performance, collecting and sharing key evidence-based findings drawn from the case study, with a focus on culture and digital features. The survey brings together people in a micro statistical shared space likely representing a wider territory. A statistical approach to the territory, not the territory *in se*.

The main points of the survey are summarised as follows. The objectives are:

- a) to *measure the impact of the event on the audience*, by gathering their impressions, thoughts, feelings, and insights, and by comparing the various socio-demographic categories of the audience – even though in the last thirty years the gentrification process has much changed the demo-connotations of the boroughs, yet, their original cultural, social and ethnic markers are still well readable;
- b) to *measure the impact of the event on local cultural institutions and communities*, by evaluating the relationship of each cultural institute with the local urban fabric and by evaluating their inter-collaboration;
- c) to *measure the digital impact of the event*, in comparing the perspective of those physically in attendance versus that of the streaming audience, evaluating how in the digital age culture can enhance awareness for the common good; and
- d) to *assess how the perception of the same territory*, reality, object, phenomenon, is perceived differently according to the cultural, social, economic, background of the perceiver, in comparing the gradient of the same visual-acoustic stimulus – the *Lectori Benevolo* page of the *Red Book* in the Eye metaspace, flanked by a clip of the *Cave 3.0* performance, both screened on the pillar in the Virtual Matrix – in the different demographics involved on the territory, with bias that the theoretical framework works.

The methodological approach unfolds in three steps: before, during, and after the event. Before, the survey focuses on the local communities to build a benchmark. It is administrated via email and social media and/or database via the public administrative institutions, community districts, boroughs.

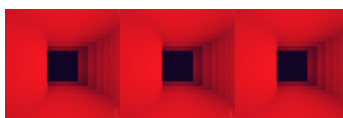
During the twenty-one days of the event, the survey is conducted on-spot, focused on the different audiences; self-administered by means of a dedicated application on mobile phone or computer. The sample is composed by socio-demographics of each of the boroughs: Midtown, Murray Hill, Gramercy, East Village, Lower East, Dumbo Brooklyn.

After the event, the survey focuses on the local communities; administrated via email and social media and/or database via the public administrative institutions, community districts, boroughs.

Each step is separated in two parts. Part A, focusing on the event and the digital features, targeting the on-site and the digital audience. Part B, related to the seven Nodal Partners, with a digital features section to be used as a benchmark for part A, targeting the Cultural partners, with a sub-target aimed at the visitors of the cultural locations.

The representative samples in terms of gender, age, ethnicity, revenues, education are drawn from the US 2018 Census Bureau data, for each of the neighbourhoods in which the Nodal Partners cultural institutions are located, the MoMA and the Rockefeller Center in Midtown Manhattan; The Morgan Library in Murray Hill; The School of Visual Arts in Gramercy; Orpheum Theatre, East Village; Tenement Museum, Lower East Side; Jane's Carousel, in Dumbo, Brooklyn. Both parts A and B are conducted in two phases: the first, to make a status of the current impact of each institution and their inter-collaborative effect on the local inhabitants; the second, to measure the collaboration of local inhabitants of the neighbourhood of each cultural institution Nodal Partner.

The analysis and interpretation of the data, the projected outcome, and the perspectives are collected in *The White Book*, the alchemical *albedo* matching the *Red Book rubedo* in the *Eye* metaspace. Alchemy, meta- alchemy, the ancient traditional branch of natural philosophy and philosophical and protoscientific spiritual path, where empirical science and mystical philology are undifferentiated, practiced in China, India, in the Islamic and the Jewish worlds, and in Europe, and whose late medieval tradition was instrumental to the development of early modern science, primarily chemistry and medicine. The alchemical *albedo*, “whiteness”, a Latinized term literally referred to as *ablutio*, the washing away of impurities, the second of the four major stages of the *magnum opus* process, the “great work/great opera” to perfect the human body and soul, it is a transitional, liminal stage that follows the initial *nigredo*, “blackness”, either present from the beginning as an inborn, inherent quality of the *prima materia*, the “first matter,” the chaotic or *massa confusa*, or else, produced by the seven phases of solution... separation... division... and ... putrefaction of the air, fire, water, and heart, the four primary elementals, coinciding with the spiritual death. Albedo precedes *citrinitas*, “yellowness”, the solar dawn, rebirth or awakening, which is followed by the *rubedo*, “redness,” the fourth and final only permanent stage of the process. Albedo’s goal is to regain the original receptive purity of the soul, and the spiritualization of matter, i.e., the body. In the process, the subject is divided into two opposing operative principles — also, the polarized Royal Couple of the narrative — to be later reunited during the last rubedo phase. Albedo is equated with the unconscious contrasexual soul images, the *anima* in men and *animus* in women, a stage where insight into the shadow projections are actualised, and all superfluous ego structures and karmic debris are removed from the psyche to be, then, integrated in the soul, in the context, equated to the medial plane between spirit and matter in the three-layered matrix. The white swan, the rose, the moon, the feminine principle in the Royal Couple, and the White Queen among others, are all symbols of the albedo stage, reduced in the silver metal transmuted by the White Stone from the lead of the nigredo. Yet, the moon is symbolic of the subconscious, the feminine *eso* polarity of reality that, under the light of self-awareness, and within the spacetime setting, marks the threshold between the past beneath the consciousness, and the conscious present, heading towards a further supraconscious future...



Rubedo, “redness,” instead, also known by the Greek term, *iosis*, the process by which a base metal becomes gold, defines the fourth and culminating major stage in the *magnum opus*. After the stages of separating and purifying opposing qualities, and once the White Stone has been made in the *atanor*, the inner alembic, the *prima materia* needs to purify further by repeated cycles of distillation, the gymnastic of the soul, before the polarities coagulate again in the *coniunctio oppositorum* and spur a deep blushing red hue. Whereupon, the stabilised, fixed, wholly sublimated *prima materia* transmutes in *ultima materia*, the “last matter”, namely, the Philosopher’s Stone, i.e., the Elixir of Life, the Red Elixir, the Red Sulphur, the Ruby Gemstone, the *Poppy of the Rock*, the Phoenix, the *Basilisk*, the Red King at the peak of the cosmic Meru mountain, the Simurgh at the pinnacle of the Qaf rise glinting in daylight like shards of broken glass, the Rebis, *res bina*, “dual or double matter”, the reconciliation of opposites, of the sun and the moon, of spirit and matter, namely the *filius sapientiae*, the “child of wisdom” of the Red King and the White Queen bearing male and female qualities in equal measure. In short, the subtle Hermaphrodite at the end-product of the *magnum opus*. In Greek mythology, Hermaphrodite is the son of Hermes and Aphrodite, whose bodies and souls merged with a naiad and thereafter possessed both male and female qualities. In Tantric ritual, the unity of opposites gives rise to the formation of the Diamond body. In Hinduism, Ardhanareeswara, one of the sixty-four manifestations of Shiva, is half man, half woman: Shiva, the golden substance, the male static energy; and Shakti, the substrate, snow-white, silver, dynamic female energy. Being & Becoming. He is one, she is many; he is infinite, she renders the infinite into finite; he is formless, she renders the formless into a myriad of forms, but both are one in the Nirmala Turiya, “stainless purity” state of consciousness wherein, transcended the distinctions and limitations of male and female, together make up the cosmic oneness of all beings. In analytical psychology, the Hermaphrodite archetype is the outcome of the *coniunctio oppositorum* of conscious and unconscious, who mediates to release tensions, solve conflicts and heal.

As an image of the Self, the Hermaphrodite is where oneness becomes the goal of man’s self-realization in mundane fashion, the embodiment of the Adam Kadmon nature, the Anthropos Coelesti, or the Insan al-Kamil. Extra-ordinary feats are attributed

to it, the most notables of which are the inner transmutation of base metals into gold, viz. the purification of all strata of the soul into one aureum solid aggregate, and, when interiorised, immortality, that is to say, the end of the soul's journey throughout the spacetime continuum, freed from turning again and again the incarnation wheel.

Like the earthly quicksilver, the elixir of life turns into an ointment when irradiated by high vibrations, and reacquires again its original solid state upon cooling and coding on the *Tabula Smaragdina*, the Smaragdine Tablet, the Emerald Tablet, the epitomic image of the Philosopher's Stone in the homonymous text attributed to Hermes Trismegistus, "Hermes the Thrice-Greatest," a legendary Hellenistic combination of the Greek god Hermes and the Egyptian god Thoth. A text hard to date but most probably from the late antique period between the 200 and the 800 AD. Its oldest known source, the *Sirr al-khalīqa wa-ṣan'at al-ṭabī'a*, *The Secret of Creation and the Art of Nature*, known as the *Kitāb al-'ilal* or *The Book of Causes*, is an encyclopaedic work on natural philosophy falsely attributed to the Greek Neopythagorean philosopher from the town of Tyana in the Rome province of Cappadocia in Anatolia, notably, Apollonius of Tyana (Arabic: Balīnūs or Balīnās, c. 3 BC c. 97 AD), compiled in Arabic in the late eighth or early ninth century, most likely based on much older Greek or Syriac sources. In the frame story of the *Sirr al-khalīqa*, Balīnūs tells of his discovery of the text in a vault below a statue of Hermes in Tyana, and how, inside the vault, he found a golden throne with an old corpse holding the Emerald Tablet, the Philosopher's Stone.

The rubedo stage, culminating with the embodiment of the Philosopher's Stone, the production of the Elixir of Life, is a process that cannot be reversed since it involves the consolidated development of the self. A steady psycho-spiritual shift from the individual to the collective self, allowing the objectively-sensed truths to surface, in particular, those related to the nature of the relationship between the inner and outer planes of manifestation, between microcosm and macrocosm, the *eso* and the *exo*, betwixt spirit and matter. The rubedo signals therefore a permanent change in the individual's self. Cleared of personal interest, fuelled by spiritual love and harmony, sympathetic with the welfare of humankind and its collective betterment, grounded in applying its bearings to relationships and to life in general. Similarly, the *ultima materia*, the Elixir of Life finalises the spiritualization of consciousness, it sublimises and transmutes the individual consciousness to the collective consciousness by unmapping the mind from the conditional and judgmental constructs, and getting rid of individual karmic debris. The surfacing of the creative imaginal world, the *mundus imaginalis*, on the mesoteric porous membrane is its legacy; its farsighted vision is its language enabling clarity and freedom unattainable in the pursuit of personal material possessions. Yet, the thing is not to possess things, rather not to be possessed by them, and to put them, instead, at the service of the higher/deeper Self.

The four stages are a common feature of any other path towards the discharge of the individual karma and the integration of the polarised Royal Couple in one stable dynamic operative *conjunction* realising the Elixir. However, reading the territory through the alchemical lens is just one of the many available self-focusing lenses to make sense of the reality represented on the map. A similar representative map of the human deep inner-self structure is found, *mutatis mutandi*, in both western and eastern, northern and southern cultures. Yet, the fourth alchemical stage is not the culmination of the sevenfold itinerary of consciousness, three more post-alchemy steps need to be implemented before finishing the meta-work. No longer only an individual path but the whole of humankind getting rid of the collective karma, the embodiment and enlightenment of collective consciousness, and the essential sentient effect of consciousness becoming self-aware and transmuting to the supra-consciousness are necessary at any twist and turn of life.

It should be of notable value to reckon that the diversification of identities of genre, gender fluid, non-polar orientation, are melting currently down. The present evolution of the human species from the individual to the collective consciousness becoming self-aware, favours the formation of the Hermaphrodite, the Elixir of Life, as a new paradigm in cultural and social trends, in gender and political issues, and in the whole human fabric. The binary two-states that can be either one polarity or the other has lost its spin and it is bearing more states at once. Free data flowing, high bars on life, coherent superposition of both states simultaneously with an inherent memory-field holding their resonant forms together, memory as a residual unified field of intelligence of any conscious act closing the gap between theoretical discourse and the practice in the mesocosms between the micro and the macro, the *eso* and the *exo*, in the *meso* transcending all paradigms. Before, beyond and after, lays the encompassing genderless meta-alchemical universal self.

In *Meeting in the Cave*, the end of the rubedo stage is set at the intermission of the two acts of the *Cave 3.0* performance, the entr'acte between the fourth and the fifth scene, at the intersection of the fourth and fifth stage of the evolving human consciousness in the sevenfold paradigm, performed outside the Cave venue next to the muted Carousel of Life. The manifestation of the Elixir of Life at the culmination of the rubedo stage parallels the surfacing of the collective intelligence of the community on the tensorial membrane prior to shifting into the fifth-dimensional realm. It is the *overture* of the diaphragm between the fourth and fifth-degree in the soul to allow and activate the spirit top-down flow into matter, and the synchronic bottom-up flow of matter into spirit, with the two flows meeting and merging in the soul medial dimensional realm or, from a different perspective, on the porous tensorial mesoteric membrane betwixt the *eso* and the *exo* polarities, the medial plane of reality.

In the *Eye* metaspace, the rubedo is embodied in the *Red Book* on the medial plane of the exoskeleton matrix atop the plinth in the black pupil in the red iris in the Fountain of Love. Iris in Ancient Greek, means the "eye of heaven"; in Greek mythology, the goddess Iris (Ἴρις) is the personification of the rainbow, believed to be her dress, and the messenger of the gods. Like a rainbow she bridges the sky to the earth, taking the orders of Zeus and of the other deities from the "eye of heaven" and, sliding down the curve of the rainbow, she appears in front of the people in a human form to translate and disclose the heavenly orders to them. A messenger, travelling with the speed of wind from one end of the world to the other, into the depths of the sea and in the underworld, a mercurial archetype, and a psychopomp. According to the myth, Iris mated with Zephyr and created Eros, the winged god of love. The pupil of the eye, Latin *pupilla*, originally "little girl-doll," diminutive of *pupa*, "girl; doll," the centre of the eye of heaven, is so called from the tiny image one sees of oneself reflected in the eye of another person. Ancient Greek used the same word, *kore*, "girl," to mean both "doll" and "pupil of the eye". "Self-knowledge can be obtained only by looking

into the mind and virtue of the soul, which is the diviner part of a man, as we see our own image in another's eye." [Plato, 'Alcibiades', I.133]. And it is exactly inside the *Red Book* in the black pupil of the red iris in the Fountain of Love where, at the end of the Grand Finale itinerary on the last day of the performance, at the finissage of the work in the *Eye* metaspace, that the Royal Couple insert the SD card with the recorded premiere of the opus as the imprint of the work and its legacy. Empirical personal data drawn from the territory by a cartographer of the soul. A case study, and the starting point of a journey on the ladder of consciousness spanning from the *Eye* at the city centre to the *Cave* at the periphery, and return, a vibrating creative energy spreading waves conveying attractive action upon other energies capable of vibrating in unison.... in notime.

The findings of the survey are collected and published in *The White Book*, released outside the physical limits of the work in printed format available for distribution and via the web platforms and social media of the project; and presented by the Spanda Foundation as a starting point to be further distilled in the "Awareness, Development, and Culture in the Digital Age" side-event at the winter equinox on the occasion of the high-level opening week of the UN General Assembly in September 2022 with the aim to sensitize relevant institutions on the effectiveness of culture as the prime driver for a highest self-sustainable common good.

The *Meeting in the Cave* whole cycle from the vernal vernissage to the winter equinox is a recursive fractal pattern that can be replicated every year.

DOCUMENTATION & COMMUNICATION

The documentation and communication process of the work mirror its development from start to finish, and is integral to the work itself. The content is shaped to enable the exploration of the creative process from incipit to Omega. Activities encourage to follow and engage in the implementation of the work. The digital documentation, with notes, concept sketches, elaborations, rehearsals, virtual meetings, live-streams, podcasts, etc., is collected in an online repository – *The Yellow Book* – and is publicly available via web platforms and media relations. The original physical documentation of the process, the working book, the *prima materia*, the nigredo to be purified, is collected and sublimised in a printed *Black Book* accompanying the installation. The whole documentation will be then available for consultation and further reference, and to set the artwork in a historical perspective.

I hope you had a full-consciousness immersion last night, with a day after on the ladder of consciousness one step up. Beyond and before flowing the wave with sympathy and fallacy as crests in the ocean of consciousness... – said the authorial self of the narrative –...

D035 C0N5C10U5N355 7R4N5MU75 R34LI7Y?
CH4NG3 70 4D4P7! ... was the answer.
(;-)

[*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* and the *Virtual Matrix* visualisations are by Kristian Cardiello; the *Cave*, 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* metaspace. The feminine polarity - The artists' book *Meetings with Remarkable Women - The Red Book*. **2.** *Humans are Multidimensional Beings* - The *Cave* metaspace. 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* metaspace - 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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