

KALI IN IMAGINA Live at the SGI Reality Center:

"the state of the art" in Virtual Reality with a demonstration program during 3 days in the Reality Center (Monday, Tuesday, Wednesday). These presentations are coupled with the conference "Immersive + Interactive = 3new dimension", Tuesday morning February, 1st.

An specific part of the Virtual World of Kali is exhibited in Imagina. The complete interactive installation will be presented in The exhibition "Seven Hills. Images and Signs of the 21st Century" Dates: 14 May-29 October 2000-Martin-Gropius-Bau Berlin. See below Summary of the complete installation.

Kali, the Goddess of the millennium emerges like an enigma, with her four winding arms, her body naked, of a dark intense blue and her eyes illuminated by virtual spaces. Oriental melodies, sounds, music, screams, laughter... slip from her body saturating the entire space. Kali, the shift between the cosmos and earth; the city and the jungle; the negative and the positive; cause and the effect...

Kali Description

An interactive sculpture of 2mts (eyes level 1.75mts) stands on the top of a hill, immersed in a play of shadows. Three steps conduct you to her. A retro projection screen lay on her right foot. Two retro projection screens of 3mts x 2.25mts each are placed onto Kali's right and left sides, separated within each other by a glass wall of 225cm.

Kali's inner world The visitor approaches Kali by walking up the stairs, laying his face against hers, interacting with the virtual devices integrated in her neck and looking through her eyes. He/she can interact, navigate within Kali's inner world as well as generate inputs and reactions in Kali's External world.

The visitor is able to generate situations (causes within the VR worlds) of which, is possible to see the corresponding consequences (effects) in real time, in Kali's External world.

Depending upon the input and the output of the Virtual World, on the external screens will be projected the effects of his/her actions. .. The images, videos, animations, music, sound projected on the external screen are the consequences of their actions Kali's worlds with all its categories are contained in : § Kali's inner world is the Virtual World . The world of the causes, the decision making Possible to navigate and interact by looking through the eyes of kali § Kali's external world is the effect. The effects generated by the person who is conducting and interacting within the virtual worlds.

Interactive experience with Kali

... I approach Kali's body, lay my face towards her face, and look through her eyes while I touch her neck. The transparent image of a Kali Yantra occupies my entire field of vision. It is the departure world, the matrix of the virtual world. § It is "Kali's Mother World", the genesis from which the visitor can start his exploration. The access to Kali's inner world is possible by navigating and interacting with the mythical icons, spread within "Kali's Mother World"

§ Kali Yantra is the Supreme Generative Energy. § The central point enclosed by three pentagons a circle and an eight-petal lotus. § While the triangle within a female deity's yantra points downward, it points upward within the male deity's Yantra.... I start the navigation through Kali Yantra. A sort of cosmic lotus...an eight-petal lotus. I slip through layers of transparent blue, delicate shiny clouds of petals, moving towards the astonishing center of Kali Yantra.

Shiny rings under the form of a Yony emerges in front of my eyes, is Shiva. The eight petals stand for eight elements; each angle of the petal is interactive.. .. earth, water, fire, air, ether, mind, intellect and egosenses. Instead the fifteen corners of the five concentric triangles represent organs of knowledge, organs of action, organs of perception, organs of procreation and the organs of evacuation.

Gateways The Kali Yantra, has four exits which conduct to four gateways, the four categories. At the entrance of these four gateways I see, floating in the air, the four main interactive icons. Clicking on one of them will conduct me to one of the categories.

Categories

§ I see the severed head, which will bring me to the category (A) Man Destroys Nature; § In the other entrance I see the sword of physical extermination which corresponds to the category (B) Nature destroys Man; § On the left side I recognized the light to dispel fear, which correspond to the category (C) Nature and Man live together; § and finally the spear of the Queen which will bring me to Category (D) Kali as a Metaphor of the Jungle.

What shall I do! I think for a few seconds: I can fly, see, walk, navigate... I decide to go for Nature Destroys Man. I navigate toward this gate and click on the icon

(A) Man Destroy Nature

... And I find myself travelling inside a tunnel, surrounded by flying objects: codes, numbers, keywords, symbols, machines, fragments of landscapes. Layers of network landscapes appear... coming from all directions. There are no boundaries, everything expands into an open cyber space connected by electronic streams... I fly up; everything becomes like a vortex and Flash! The tunnel bring me to a dimension of death and destruction... a skull is in my terrain??... is this the city of the 2000's ?? I find headlines of newspaper with the news of war, of destruction of man destroying man, man destroying nature.. Images which appears in front of me like a virtual screen. I navigate within this jungle of horror. I look desperately for the positive icons: the third eyes of Kali. Suddenly I find it ! Within the skin of the terrain, is the Third Eye of Kali. It looks more like a volcano. I slip in the eyes to find a solution to this horror!! and then....After a while I click on an

icons which has the appearance of a virus.. the whole environment changes.. I escape this vision but in my way I find new virus . I know that it contain disasters but it look so fascinating.. I cannot resist the temptation; I click on them and... Splash!!

(B) Nature destroys Man

(B) Nature destroys Man I fly in and get into a singular micro, macro landscape. The surface is a terrestrial landscape, with craters and depressions of that of a natural cataclysm, consequences of an earthquake. It's a devastated landscape, consumed. I find floating alongside this landscape, resembling a massive bridge or perhaps a virtual chain of clouds, a virtual representation of the DNA. Here the DNA represents a positive inputs of "genetic" events, understood as life that upon touching it, occur fascinating and constructive events. Depending upon how I click, they start generating actions in a parallel manner, either in the virtual or in the external digital world which are projected on the external screens. The DNA is there hanging as such chain of life on the top of a destroyed landscape.. The code of life, exposed to the external natural influence floating as a skeleton that requires positive human action. I click upon another part of the DNA and I see; two little heads, metaphorically two sperms and one ovum as two likeable faces, who run in the virtual world as symbol of life... on the exterior, the image of two charming spermatozoon which run to play with the ovum and upon coming in contact they create flowers, trees, music and children... a treat of light, flowers and life... Within the interior of this apocalyptic terrain I find 6 eggs, sort of enormous germs, in process of incubation. These are the negative icons.. Barely covered by a transparent veil which protects, the burnt out terrain from further destruction from the emanation of negative radiation. The words: Danger! Negative! Danger, Negative cause me to anticipate the horror, which could be unleashed, were I to remove, just the slightest bit, the protective veil... what do these harmful eggs contain... enclosed within them, devastating natural catastrophes if unleashed, could have a most detrimental effect on the environment and on man. Another egg is virus bearing that is affecting and destroying the human kind in modern times. Yet another egg is the hole in the ozone layer as well as the effects of radioactive contamination. The other egg represent the "effetto Serra". The last one is what cause me to go back and cover the negative, radioactive eggs. I decide to go to another category, but do not want to go back to Kali's Mother world again and I decide to go directly, clicking the icon of Category C, which is floating within the landscape of category B.

(C) Man&Nature Lives Together

Suddenly I find myself in a vortex of light and images. I can navigate and penetrate into a dreamlike dimension but at the same time quite real. A world that correspond to the category (C) Man and Nature lives together, a petrified sea of marble of opaque colors, covered with pistols, deadly weapons, hard and threatening. I am within a sort of world, in which the ill-fated and the positive seem to coalesce into a common reality, despite which, it is possible to have absolute consciousness and make decisions, whether to destroy or construct. The objects are revealed as living elements, synthetic, that will induce in me a reaction, in real time. I find them here in this ideal, unique environment rich in symmetry, color and depth.

I navigate among them like a fish; I penetrate, touch and go through this virtual world, in which the images are integrated like an articulated world of different layers. The music reacts in function of my inputs, depending upon how and what I touch, where and how I go; the sounds, music and noises, emerge immediately in a sonorous layer, in real time, accompanying the reactions of the sounds and the images.

The weapons emerge beneath my feet, it is like a long highway of fear , which by getting close prolongs the horror, in turn if I should go back and seek the flowers, the smiling faces of the children confirm the construction. All depend upon me.

An experience which resembles a surrealist vision. A space which includes worlds, realities, dreams, desires, fear, horror... and what I proceed to select and cause to react, receive the results in front of my eyes, as well as on the large external screens. The icons lead me to a response...the reaction of my actions.

(D) Kali as a "Metaphor of the Jungle"

My exploration continues... I go back to Kali Mother world by clicking on the icon of the mother world floating within; there I can navigate and experiment, the emerging of imageries, temples and symbols of Kali cosmology. I navigate toward the light blue transparent gateway, which will conduct me to category (D)Kali as a "Metaphor of the Jungle".

And suddenly I see myself flying in a whirlwind of fantastic Indian Sanskrit worlds which recalls the sound of the universe, the sounds of wisdom. I move forward and discover that they are flying out of the cosmos to the earth through the tunnel of Kali, full of Sanskrit symbols. A sort of a labyrinth, symmetrical, it belongs to the cosmos, the earth, the city, the nature, a magical path which conduct me to the positive, the negative.Kali is cosmos Earth, micro and macro. Her whole presence is flowing in this energetic space. I can travell endlessly in this fascinating world but I .. I turned around looking to another reality.. and I click into icon A...

Ashvatta Tree .. Cosmic three of Kali..

Ashvatta tree ..the Cosmic three of Kali.. This parallel installation can be follow, in real time,. The "tree" of kali will grow depending upon the actions of the participants . The "tree" will grow depending on the positive and the negative inputs by the visitors. The results of the interaction with the visitors will be seen on a screen on site or on the web, in real time.

Technical description Ashvatta Tree

Kali Tree (the Ashvatta tree in Sanskrit) is a mathematical process represented by a graphic system. The graphic are generated considering actions of Kali visitors in the virtual world. Each action of the visitors is assigned a positive or negative value. The so-generated stream of values is collected into a specially designed database, and also sent in real-time to Kali Tree generation process. This way graphic system are real-time growing depending on user's actions. On the other hand, graphic database can be rebuilt any time by reading the database, being the Kali Tree process a strictly deterministic one.A copy of the graphical output can be kept constantly updated during installation operation period, and

can be accessed by Internet web site software. Kali Tree its an idea of Franz Fischnaller and has been interpreted and accomplished produced technically by Marco Monzani, Elekton. (Italy)

Statments related to the production process

"It is interesting that each time I work on Kali I come up with new discoveries. For example on working on a digital level, with the form of Kali Yantra, a very ancient oriental symbol, I find out how symmetric and perfect, the form, the precision of the mathematics involved and realize, how with the use of modern instruments and of creativity you could continue and find a natural bridge to fill the gap between ancient knowledge; with the outstanding development that was obtained in ancestral times, in relation to present day findings and concepts and at the same time provide a rational understanding for delving into the remote past and recuperating, for practical purposes, the evolutionary process of a civilization mystified and considered impractical by modern concept"...

"For me, Kali is a metaphor of time which concentrates the cosmic forces; that of the natural, the apparent and the real, the real and the virtual, a compendium of intrinsic illusions which goes from the most extreme of realism to the most refined of myths, and in which the concept of cause and effects, as that of the oriental philosophy, adapts perfectly to the concept of virtual reality, since virtual reality makes possible the carrying out of actions which produce, in real time, the corresponding reactions which we are able to experience in real time. I have interpret and bring to life Kali, by means of my art and the digital and make of her a bridge between the real and the imaginary the negative and the positive, but deep down within I consider Kali as the most pure representation of nature... and on occasions, while working with her, brings to my memory the concept of the description of the black hole... illusion, reality, it is hard to tell!"

KALI INTERACTIVE Author Franz Fischnaller F.A.B.R.I.CATORS, Milano, Italy Produced ad hoc for The Berliner Festspiele GmbH (Germany) For The exhibition "Seven Hills. Images and Signs of the 21st Century" Martin-Gropius-Bau Berlin Dates 14 May-29 October 2000 The exhibition is supported by the Stiftung Deutsche Klassenlotterie Berlin