

MIR Studio of Individual Directing
and CINE FANTOM in association with
the ARTPLAY Design Center
present

the Sverlian Project

The Sverlian civilization is in a parallel universe, and is to spring into being in the near future as an offshoot from the development of new technologies. Once it emerged, the Sverlian civilization took up residence, is residing, and will take up residence, in the Earth's past, present, and future.

As is customary for the neo-processual that I develop in my mystery play projects, I deal here with a temporal reality, which leads me to a universal gesture of integration. Such practices lend a certain kind of progressive evolution to the project. The Sverlian project absorbs its own evolution to transform the concept of new processuality into the image of the Sverlian civilization (See my text of *Sverlia*).

For the time being, my project has the following embodiments: it is alive as an "Art Object". The opera novel *The Sverlians*, where the images and the text, a novel and an opera, are inseparable, form the book's nexus. We expose the sybaritic side of the Sverlian civilization via the images on the bag chairs. And we refer to the purposely

elaborate style, which soaks up the playful aspects of the Sverlian civilization like a solvent, as "Fundamental Infantilism." This is the style of the live opera *The Sverlian Overture*, which serves as the basis for the opera film *The Sverlians*.

Two strategies for integration have been elaborated in connection with the Sverlian opera. The first one, being an integral part of the opera performance, is manifested in the *Sverlian Gondola Carrier* which presents the Sverlian Civilization to a potential earthly audience. The second strategy is in the *Sverlian Dome*, which offers an opportunity to find oneself, for a few minutes, under the Sverlian firmament.

The Sverlian Project is going on, for Sverlia has been, is, and will be perishing till the end of time.

Boris Yukhananov
The last Sverlian Child



Art Object *TYUFYAKI (bag chairs)*

Graphics – Boris YUKHANANOV

Design – Oleg KOVALEV

Manufactured by Smart Balls™

Opera Performance

The Sverlians Opera Overture

The Sverlian Interlude – Ilya PERMYAKOV

The Invisible Choir

Choirmaster – Olga VLASOVA

Soloists:

Lilia GAISINA – soprano

Oleg USOV – countertenor

Denis OSMANOV – bass

Choir:

Maria CHELMAKINA – first soprano

Yekaterina BAKANOVA – second soprano

Olga MINAYEVA – first alto

Tatyana ABRAMENKO – second alto

Nikita MIKHAILOV – first tenor

Alexei VYAZNIKOV – second tenor

Sergei TEREITYEV – first bass

Ostap DAUTOV – second bass

Mermaid – Alina STALINA

Gondolier Centaurs – Eugeny BEDNYAKOV, Ivan GUBANOV, Vasily GUBIN,
Alexei SHVEDOV

Gondoliers – Georgy GRISHCHENKOV, Ivan ORLENKO

Composer – Dmitri KURLYANDSKI

Theatre Director – Boris YUKHANANOV

Set Designer – Stepan LUKYANOV

Costume Designer – Anastasia NEFEDOVA

Choreographer – Andrei KUZNETSOV-VECHESLOV

Lighting Designer – Andrei SMIRNOV

Make-up Artist – Tatyana KUDINA

Computer Graphics – Stepan LUKYANOV

Sound Designer – Alexander S. BELAU

Sound Engineer – Yan PETERSON

Assistants to Theatre Director – Anna BRANDUSH, Karolina KOZINSKAYA,
Maria PETROVA, Inna STERLIGOVA

Assistant to Choreographer – Anna DUBROVSKAYA

Assistants to Costume Designer and Make-Up Artist – Tatiana BELOVA,
Yulia YEVDOKIMOVA, Lilia LIFANOVA, Maria MENSHENINA, Mariam
PESVIANIDZE, Yulia SHLYAPINA

Lightning Designer Assistants – Alexei KOVALCHUK, Vyacheslav
OTROKHOV

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SKVORTSOV, Yulia SAPONOVA, Polina KARANDASHEVA

Administration Team – Astkhik DURGARYAN, Olga CHAPLYGINA,
Yekaterina EVGRAFOVA, Alexandra MAKAROVA, Margarita MYMRINA,
Tatyana PEREVALOVA, Anastasia POPOVA, Svetlana PROKHOROVA, Alissa
SELETSKAYA, Leysan FAIZULLINA, Helen CHERNOVA

Film crew:

Director of Photography – Leonid ILYUKHIN

Camera crew – Yury SEMUSHKIN, Lenka KABANKOVA,
Rustem BEGENOV, Klim KOZINSKY, Alexander PAVLOV,
Ruslan PAUSHU, Sergei SANIN, Olga LUKICHEVA

Technical Team – Konstantin SMIRNOV, Ignat ALEINIKOV,
Anastasia ARYSHEVA, Alexei GORLOV, Konstantin
KORETSKY, Aleksandr NIKITIN, Vera PETROVA



**Book Art of the Opera
Novel the Sverlians**

The Sverlians is an opera novel by Boris Yukhananov which gives an account of the journey through time and space undertaken by the Sverlian Prince—sorcerer, priest, and hero—to rescue an ancient otherworldly civilization named Sverlia. The scene is laid in the future and has signs of the past and the present. A fragment of the overture to *the Sverlians* was taken as the basis for an opera performance.

Book Art of the Opera Novel *the Sverlians*

Author – Boris YUKHANANOV

Graphics – Boris YUKHANANOV

Design – Valery KOZLOV

Cover Art – Vyacheslav CHIRICHENKO

Book slipcase by Photolab Professional LLC

Art direction – Yury KHARIKOV

Copy editor – Leda TIMOFEEVA

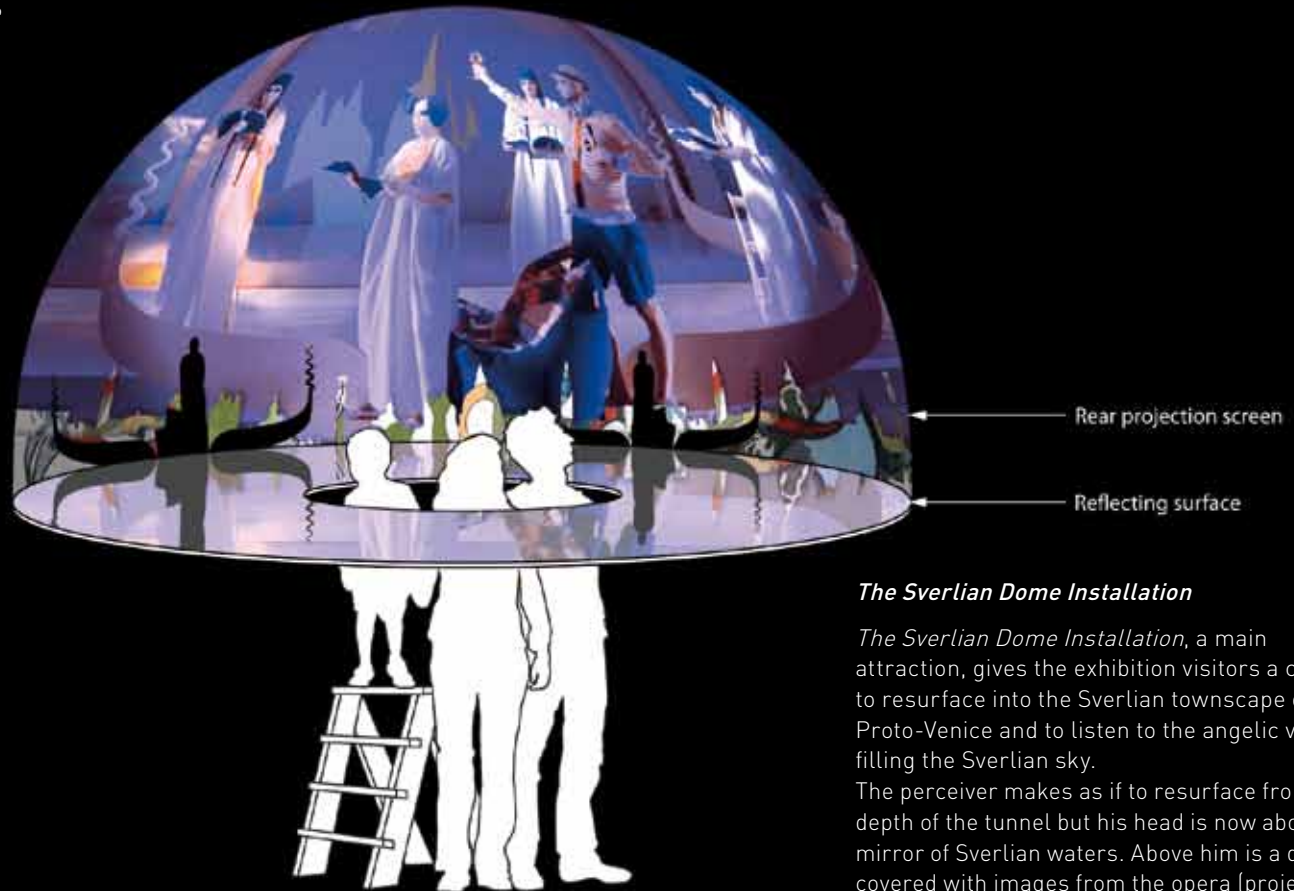
Proofreader – Marina PROSHINA

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Circulation – 100 numbered copies, Svetlitsa printing house



Boris YUKHANANOV, Stepan
LUKYANOV
Installation *Sverlian Dome*



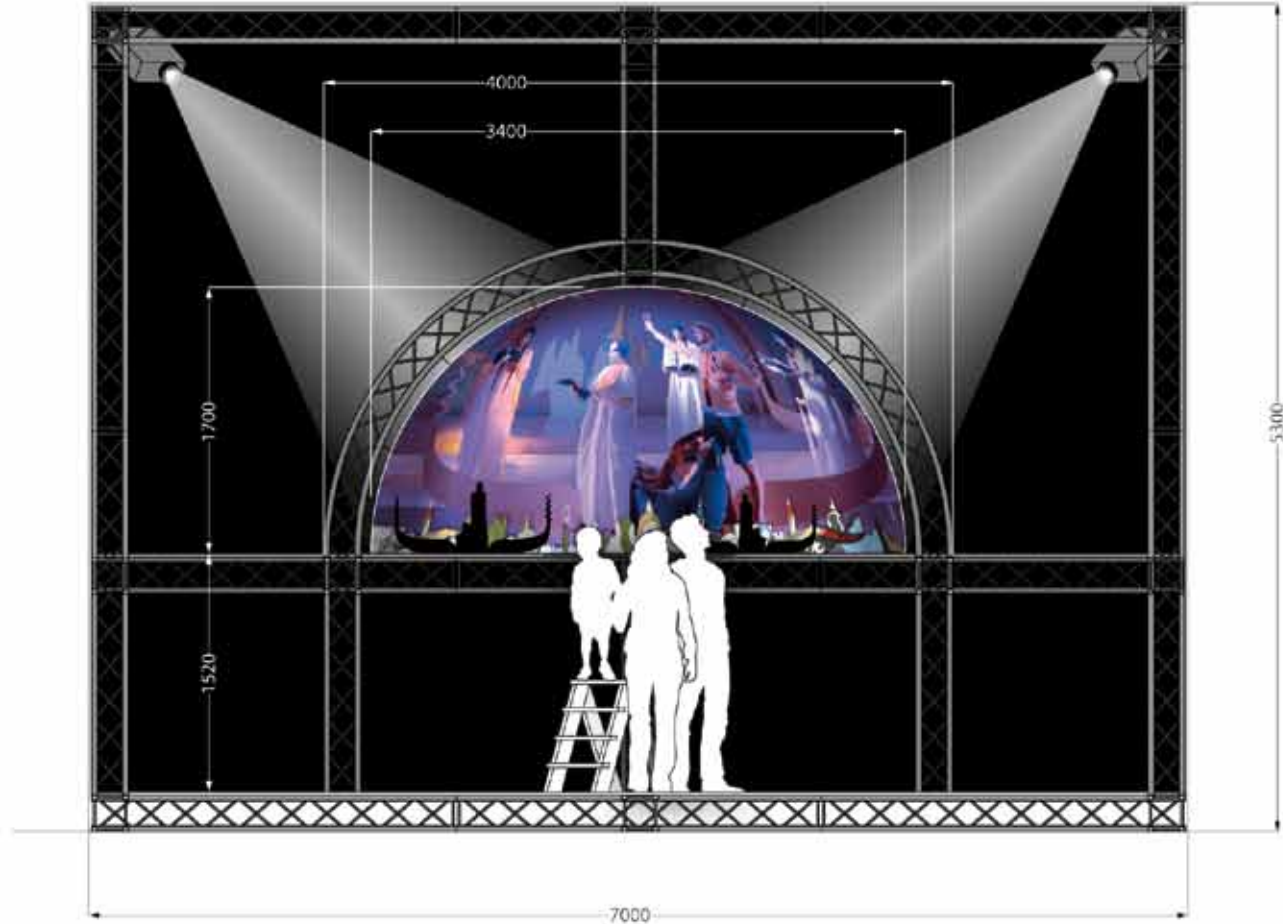
The Sverlian Dome Installation

The Sverlian Dome Installation, a main attraction, gives the exhibition visitors a chance to resurface into the Sverlian townscape of Proto-Venice and to listen to the angelic voices filling the Sverlian sky.

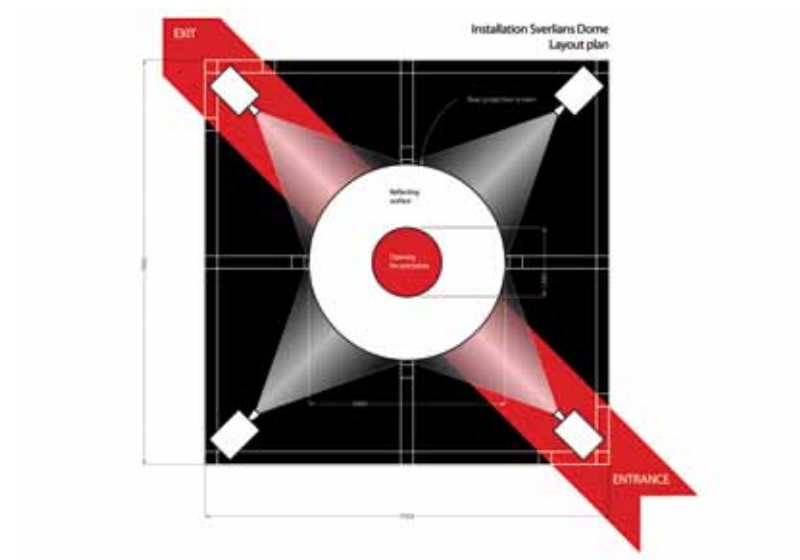
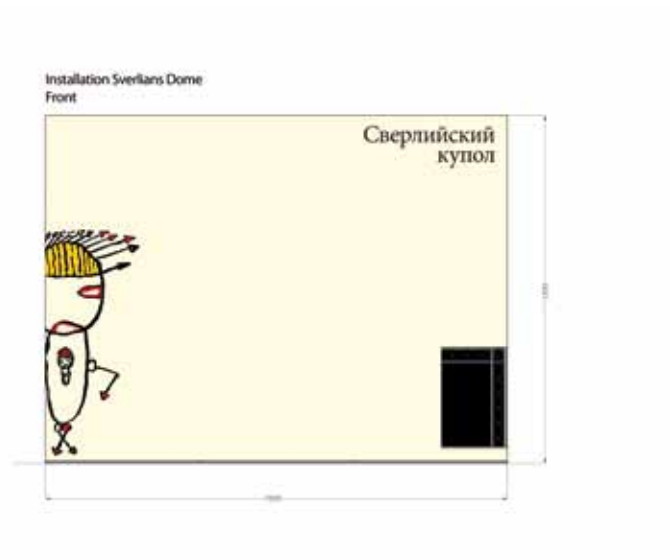
The perceiver makes as if to resurface from the depth of the tunnel but his head is now above the mirror of Sverlian waters. Above him is a dome covered with images from the opera (projection from the Sverlians opera film). The sphere is filled with musical imagery and musical fifths (angelic voices). Thus we give the perceiver an opportunity to find oneself in Sverlia.

Installation Sverlians Dome

Installation Sverlians Dome Sectional view



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Stepan LUKYANOV

Scenography of Opera Performance
Sverlians Opera Overture, computer
graphics



SVERLIA

Boris YUKHANANOV
Sverlian illustrations



Simultaneously with the Earthly reality there is one parallel to it. Its name is Sverlia. The main sign of this civilization is the swirling drill. Paths have been trodden and beaten between Sverlia and Earth. The Sverlians visited Earth long ago, are visiting it nowadays, and will be visiting it in the future.

Such visits could not go unnoticed. Sverlia left multifarious echoes, reflections and traces of its existence on this side, on Earth. Any objects and symbols that remind a drill with their shape and content are the legacy of the parallel Sverlian world. The presence of all kinds of spirals in the human civilization has been brought about by

nothing else but Sverlia. For instance, the Tower of Babel is a sacred swirling drill, which a Sverlian dropped by accident as he was passing by. That dropped swirling drill went insane and, at the will of the earthly powers that be, started growing and piercing the sky until it finally became the axis around which human languages got all mixed. The tower of Pisa is a Sverlian toy. Dual DNA spirals which bear the genetic information about you and me are remote relatives of the Sverlian swirling drills.

Sverlia is a peaceful civilization. As a matter of principle, it has no polemics or oppositions; they are cleared and exhausted through the very act of breathing of its inhabitants. This civilization is one in its many manifestations. The Sverlians are the ones to have invented and implanted *the One the Single the Whole* formula in the minds of Earth's inhabitants. It was Sverlia this formula migrated to Judaism from to become the Jews' central idea of the Creator. Judaism is but a manifestation of Sverlia, and it equals in its power and significance, for instance, to the Creto-Mycenaean civilization or to Brahmanism. René Guénon, a well-known Sverlian defector, dedicated a few of his volumes to the effort to disclose the Sverlian mysteries but arrived nowhere, as no one on Earth got carried away by the truthfulness of his discoveries.

Sverlia has two capitals. One of them bears the name of the Northern Capital and, with a few reservations, can be associated with the Russian St. Petersburg. The second capital Sverlian city is ProtoVenice. This is Venice, which has existed long, long ago. Today's Venice is a special place set up to be a portal; it has formed through special tectonic movements, which occurred in both space and time.

Unlike modern Venice, ProtoVenice is neither a marine nor a lagoonal city. The ProtoVenetian terrain is of the meadow type; hence, it's a meadow city.

Sitting on this Meadow is one of the cult objects of Sverlia—the Blue Haystack. This Stack is a living, or, put in our terms, divine, essence of Sverlia. It's an oracle, which emits a special sort of miasmata of

moods and dreams, and, in the form of scattered straws, penetrates the worst-reputed parts of various civilizations in order to change them through such penetrations.

The Sverlian Civilization abides in three times: it occupies an incredibly ancient past, it always exists in present, and it dwells in future.

In times long gone, Sverlia initiated many a human mystery plays and cultivated the archaic earthly civilizations. In particular, the entire Creto-Mycenaean civilization, which gave rise to the entire antiquity, serves as evidence of Sverlia. For at least 500 years, there existed an incredibly mysterious, absolutely peaceful, and ultimately developed culture on the island of Crete.

The Palace of Knossos and the murals remaining among its ruins bear witness to that culture. In one of the murals we can see a young ruler of Knossos, the capital of Crete. It's the Prince of Lilies. If we take a closer look at the visage and posture of the Prince, we are lucky to catch a glimpse at an unveiled image of Sverlian grace and attitude, because this very youth demonstrates the true Sverlian lineaments.

The Knossos Palace is a ruin now, because the honed-to-perfection Creto-Mycenaean civilization has suffered a catastrophic disaster. It was the undoing and demise of Knossos. Other evidence of Sverlia, for example, Pompeii perished as well. The Sverlian areals on Earth are bound to die; they experience all sorts of catastrophes. Cataclysms may assume the shape of a gigantic wave; they can rush in as monstrous lava. The distant glow and the echoes of Sverlia on Earth are ruined by volcano eruptions, earthquakes, epidemics, and deluges. Death always comes as a calamity but never a war. A war is just a side effect of the original, truly ruinous catastrophe.

But not only the Sverlian manifestations on Earth are afflicted by this catastrophe. The very Sverlian civilization is going under. It has perished before, it is perishing now, this very second, and it will keep

perishing in the future. How and why will it happen, is it happening, and has it happened?

The Sverlian inhabitants are godlike, their resources are limitless. Their social structure is stratified into several races. The Sverlians comprise Aurs, Legionnaires, Hetaeras, Drailers, Mermaids, etc. All those races live in refined sybaritism. There are no ultra-serious occupations in Sverlian, and no Sverlian pursues any important business. This is both luck and a major problem for some of the Sverlian races, a problem which is basically leading, and has already lead to the ruin of the Sverlian Civilization.

One of the Sverlian races bears the name of Godforgivethems. The representatives of this very race are to blame for the events, which force my voice to sound, which compel me to unfold the Sverlian epic before you. The Godforgivethems longed for business. There is such a typical variety of Sverlian longing, a longing after business, after all kinds of enduring activity. And for that matter, the Godforgivethems and the other Sverlian races alike would occasionally move from the Sverlian realm over here, to the earthly realm. Here on Earth, the representatives of this race finally succeeded in setting up a huge, large-scale Business. The Business was called the Laboratory for Growing Probabilistic Potentials.

It is very easy to check whether one or another person has probabilistic potential. You flip a coin, and if you have heads ten times out of ten, or tails ten times out of ten, then you are a Probabilistic Potential, i.e. you are one of the most deadly weapons the humankind has ever known. No laser guns, no A-bombs—nothing—will compare to you.

With an overwhelming passion and commitment, the entire Godforgivethems Race engaged itself in designing, growing, treating and further developing this fatal bioweaponry, a fateful weapon which is entitled the *Probabilistic Potential*. They made those, who had been called sorcerers and witches in the ancient times, the Guiney pigs for their lab tests and studies. Later, in the beginning of the Modern Age,



Boris YUKHANANOV
Sverlian illustrations

the Godforgivethems began engaging scientists. Nowadays, among the Godforgivethems' test objects are specialists in cybernetics, astrophysics, and mathematics.

The Godforgivethems have been studiously experimenting while someone from among the Earth's inhabitants has kept a close eye and watch on them for thousands of years. Those observers have been gathering data on the labs' activities, but none of them has ever come to guess they have dealt with an otherworldly civilization. All sorts of intrigues, arrests, imprisonments, destructions, and executions began. Among the organizations that observed the Sverlian experiments was the Society of Jesus. Step by step, the observers came closer to guessing the mystery of the Godforgivethems' origin and the nature of their lab tests.

As a result, the Godforgivethems were faced with a difficult choice. The first option was to discontinue their very developed business. It should be noted that, by that time, the Probabilistic Potentials had begun influencing the earthly events considerably. Outstanding specimens with incredible abilities had been bread—they could internally exercise control over the probabilistic power, and their faculty to influence the course of history was limitless. Option number two was to wrap up the experiments and shut down all the probabilistic potential laboratories.

What did that Sverlian race—those Godforgivethems—do under such critical circumstances? They came down to earth and remained on it in the form of some humans. They assumed human appearances. Such a passage from Sverlia to Earth caused the Hole to form.

If a Sverlian passes to earth and then back, then the boundary between the two worlds starts breathing, and the Borderline pulsating. If it passes to never come back, the Borderline fabric gets torn and expands to form a hole of catastrophic proportions. And into this huge expanded hole rushed in the undoing of Sverlia. The Sverlian Civilization began to get flooded by the ocean. Why did that overflowing element turn out so ruinous for the godlike Sverlians?

Apart from representatives of various races, there is a being in Sverlian which is called the Lacemaker. The Lacemaker is the Sverlian Goddess of Destiny, and, at bottom, its very destiny itself. It is present in several hypostases. The true Venetians, for example, know her as an old woman. I've met some Venetians who have seen that woman. I myself have seen her, for instance, in the canvases of Tintoretto and some other masters.

The Italians have an expression which goes *far la vecia, or playing an old lady*. *Far la vecia* are the glints of light occurring on the walls of the Venetian buildings, bridges, and embankments through the play of the departing sunrays on the water. The Venetians refer to the chatoyances of the sun and the sea as *playing an old lady*, the play of laughing wrinkles. This is a manifestation of the Sverlian Lacemaker. She *plays an old lady* at every sundown.

The Lacemaker is a merciless old lady. When the Hole between Sverlian and Earth formed, death was imposed on the Sverlian civilization through the fateful Lacemaker. The verdict was announced according to the laws laid out in the Sverlian Charter. The Lacemaker destroyed Sverlia in the past, because the Ocean of the Forthcoming, i.e. the Ocean from This Side of the Beyond, had started pouring in through the expanding Hole. But in the present and the future, where Sverlian also lies and will continue to lie, destruction has not yet swept over it, has not engulfed it in the bottomless and all-encompassing embrace of the Lacemaker.

Having learnt of the imminent danger, the Rulers of Sverlia—King Ghoul and Queen Arlot—began to think how to save it. The hometown of the Sverlian Queen is Liadi, which is situated on the territory of the former Russian Empire. Besides Queen Arlot, this place is famous for the fact that Rabbi Shneur Zalman of Liadi, a great Jewish sage and cabbalist and one of the most mysterious Hasidic thinkers on Earth, was born and lived there; he wrote Tanya, a book where he unveiled some hidden Sverlian mysteries camouflaged as Jewish wisdom.



Boris YUKHANANOV
Sverlian illustrations

So, Queen Arlot and her crown-bearing husband, the Ghoul, committed an unprecedented act to save their home country. The thing is, the royal couple had never fucked. The Ghoul would have never found the time to fuck his wife Arlot, be it not for the imminent death of Sverlia. The King had to suspend his sacral games with gigantic drills, and finally devoted himself to his husbandly duties in the name of his country's survival. The Ghoul and the Arlot fucked once in the Sacred Sverlian Stack. Fucking in the Stack can be extremely dangerous: should a baby be conceived and borne as a result of the copulation, it would possess incredible powers and abilities. The Stack would endow him with such gifts that would be equally likely to make this baby either the Savior or the Destroyer of all and everything.

The only coition of the rulers resulted in the birth of the Sverlian Prince. Sometime in the past he assumed the similitude of the Knossos Prince of Lilies. His present-day appearance is unknown. It is a royal figure of incredible power—a true Sverlian ruler, hero, sorcerer, sage, and priest.

The lot and the mission of that youth are to save Sverlia from ruin. He is the only one made for the challenge. He will have to face the Lacemaker, who has already destroyed Sverlia before.

The Sverlian series, which begins with the published opera novel *the Sverlians*, recounts the Sverlian Prince's present, past, and future adventures in the name of Sverlia's salvation. The series kicks off with several chapters where the 49 days of the Prince's Initiation are described.

In its first, novelistic part, the book gives a fragmentary account of the Sverlian Prince's life in the Northern Capital, where he undergoes the initiation. The second, operatic part of the book narrates the events which are to happen in a thousand years, starting in 3004. The second part offers a look at how operas dedicated to national heroes (the Prince actually being one of them) will be composed in the future.

The genre of the book—the opera novel—is the only opportunity to find even the slightest consonance with the Sverlian spirit. The thing

is, when the Sverlians move from point A to point B, they dance rather than move. One can share the observations of the remaining echoes of the Sverlian Civilization with his/her friends by merely conveying them to the Mediterranean of the early 1st millennium. Another possibility would be to visit Greeks or Italians and watch their gait once they have had some wine. We'll notice that as soon as the wine is in, their gait will assume a certain dancing quality.

What does wine do to us? It awakens angels in the blood. And angels in the blood are echoes of what we call Sverlian swirling drills. This very awakening of the angelic drills gives rise to the dancing Mediterranean gait. After all, it was Sverlians who long ago inspired people to do viticulture.

We learn from the opera novel neither how the Prince's mission ended, nor if Sverlia has perished or not. This mystery remains hidden. But the book will reveal other riddles to the reader—riddles without the solution to which it would be impossible to understand how the Prince stands up and will keep on standing up to the Lacemaker.

The opera novel *the Sverlians* unveils one of the mysterious Sverlian rituals, the ritual of growing little holy swirling drills. Those little holy drills are grown and cultivated in Drillerries. Drillerries are normally set up for Sverlian babies by their mothers and wet nurses. Holy Drillerries are made up of a special kind of soil soaked with reverie, lamenting and daydreams of the Blue Haystack. Ashes collected by mothers and wet nurses on Earth at the graves of the earthly righteous are a mandatory component of that soil.

The soil in Drillerries gains magical properties during a certain period in a year which is calculated to the date, day, and second. It is all related to the cycles which have been disclosed to humans in mystery plays. Like the Eleusinian mysteries are conducted at hours strictly defined by the motion of luminaries and constellation, so does the sacral seeding in Drillerries occur at the very exact moment when sunlight is replaced with moonlight and mixed with the light



Boris YUKHANANOV
Sverlian illustrations

of starts. That mixture of moonlight and starlight penetrates the cult soil of a Holy Drillery. Then a seed of a little swirling drill is born in a Drillery.

Once the Little Swirling Drill grows to the surface, it will be extracted and transmitted into the blood of a young lad or girl who is undergoing Initiation. The little swirling drill gets into symbiosis with them; it becomes an intrinsic part of his or her nature, and must survive in the new organism. A Little Swirling Drill is an animate creature. It begins living together with the young Sverlian. It takes 49 days for the symbiosis to complete. It is an extremely rare occasion that an implanted little swirling drill fails to survive, leading to the death of the Sverlian organism.

Once a symbiotic union has been consummated, the Little Swirling Drill takes part in further feats of the Sverlian magic. It provides its carrier with incredible abilities. The symbiotic fusion gives a Sverlian the ability to disappear, the gift of telekinesis, and the faculty of visiting other people via dreams.

There's yet another stage of a little swirling drill's development, which can be achieved by only a few Sverlians. In order for it to become a tool of cognition or a tool of death, that little swirling drill should leave the organism it has been related to since and as a result of Initiation. That's when a tool is needed to accommodate it. And such a tool is a Drilling Machine. Depending on their status, Drilling Machines are grouped into Silver, Golden, and Platinum ones. A Drilling Machine is not every Sverlian's weapon and versatile tool. Not a single Earth inhabitant has ever possessed or even found a Drilling Machine. Once a little swirling drill occupies a Drilling Machine, Sverlians will be trained by a special race to wield it—by the Drailers. A Drailer is the carrier of a swirling drilling tool and an unsurpassed master of it.

The race of Legionnaires plays an important role in the fight between the Lacemaker and the Sverlian Prince. They are called Little Sverlian

Children. Little Sverlian Children are Sverlian resident agents which have been planted in different historical eras throughout the earth time and scattered across the human history. Those agents assumed human shape. Their mission was to come to their senses and to do what is called *identification with the Sverlian Prince*.

One of the Little Sverlian Children happens to be me, Boris Yukhananov. Moreover, I am the *Last* Little Sverlian Child. I was once trained in a very thorough manner, just as every Sverlian resident is. I was planted in various eras. All my earthly reincarnations are related to this '*plantedness*'. I stayed in constant touch with Sverlia. This touch could be maintained through a certain diet. Besides, the trained resident as I was, I always put the specifics of this diet in a diary.

If you keep a diary and commit to it, in great detail, what you ate in the morning, during the day and in the evening (your entire daily ration), this is nothing short of the last gleaming of Sverlian residency. We were taught this very diary method of information encoding. For years I kept my gastronomic and degustation diary. But I received no answer as, for some unknown reason, my connection to the Sverlian Civilization had been broken. No one contacted me from Sverlia, no one used the Morse code, no one told me to act. And naturally I became oblivious of who I was, and began living a quiet and regular life.

But the very moment the Sverlian Mission had gotten completely eroded from my memory, the connection was suddenly reestablished. I came to my senses because a Ray reached me. From then on, I had to describe the Sverlian civilization, tell about the Prince, and stage video operas. This is my mission. Put in a nutshell, it is to promote the penetration of Sverlia to this side of the beyond.

The first thing I—Boris Yukhananov—had to do under the local earthly name was to write and to publish a book. I got the first volume of the Sacred Sverlian History published. That volume appeared full of Sverlian texts, Sverlian graphics, grace, meaning, and allusions at the Sverlian history, the plot, and the structure. The book itself



Boris YUKHANANOV
Sverlian illustrations

gives a signal. At this very second the Sverlian game kicks off and the Sverlian Project starts. At this very second it begins penetrating, swirling, and acting.

I am now experiencing Identification with the Sverlian Prince. Identification is a ritual which allows the Sverlian Prince to penetrate the essence of one of the resident agents, in fact, all the Sverlian agents, in order to, as it were, lay in them the eggs of its destiny. I am a carrier of the eggs of the Sverlian Prince's destiny.

The following results from such Identification: the Sverlian Prince becomes indestructible in his fights and feats until all the egg carriers are destroyed. In a way, he resembles the Russian fairy-tale character Koshchey the Immortal whom it is impossible to kill until you know which of the eggs contains the needle of his life. After the Sverlian Prince experienced Identification with someone, e.g. with me, it will be next to impossible to kill him. That's the way the prince should be to withstand the Lacemaker. This function is shared by all the resident agents aka the Little Sverlian Children. My mission is to make sure Sverlia penetrates the Earthly civilization.

The imminent emergence of Sverlia through this Side of the Beyond is close at hand, owing not only to the book I wrote. There is indirect evidence of the birth of the Sverlian civilization hidden and encoded in the prophecies of the symbiosis of humans and machines; it was voiced by Raymond Kurzweil, an American futurologist, inventor, and the prophet of technological singularity. Born in 1947, Kurzweil once said: 'I'm going to live forever ...'

Since the 80's, he's been predicting emergence of innovative technology, he has foreseen the appearance and spreading of mobile phones, PCs, and the wireless Internet. Kurzweil is the main technological prophet of the world. Google and NASA have allocated billions of dollars for him to set up institutes and continue his research and predictions.

According to Kurzweil's prophecies, for example, by 2023, computer operations will have reached such speeds and volumes as to completely

replace the functioning of the human brain. The potential of a computer will develop so much as to be able to use its CPU to simulate brain operation with all the trillions of operations the human brain performs. Such a CPU will sell at \$ 1000. And in another 3 years, PCs will be thousands of times faster than the brain.

Humans will seek symbiosis with computers based on the complementarity principle: humans are intuitive, and computers boast extraordinary computing capacities and speeds. The forms of symbiosis to be achieved by man and machine will vary from replacing people's appearances to scanning, downloading, and storing the contents of their brains. Nanotech will become so advanced as to enable the tiniest implants to penetrate our bodies and clean our blood cells in order to heal or even replace malfunctioning organs. In that sense, human beings will get an opportunity to transform their inner and outer world thus becoming virtually immortal. This is what Kurzweil meant when he spoke of himself as being immortal.

Nanotech will allow setting up observation circuitry for the Earth: each millimeter of this planet will be monitored by micro-cameras; images will be transmitted, recorded, stored, and backed up. Because everything will be visible and transparent, crime will vanish because it traditionally concealed itself in shadows and in darkness. Such control will radically change Earth's mode of existence.

At the same time, the transforming technology, which can manufacture whatever you will from all sorts of neutral materials, will undergo rapid development. In simple terms, a special machine will be used to manufacture anything from inkpots to buildings, from plants to noses, eyes, and human internal organs.

Besides, the symbiotic units of humachines will start projecting for themselves various alternative forms of material existence. For instance, I (you, he, or she) could be strained into a computer, which will save and back up all of me (you, him, or her). For a machine it would be as simple as for you to eat a semolina pudding, because its



Boris YUKHANANOV
Sverlian illustrations

computing capacity is a million times higher than mine. Than the computer will make a new body for me and pour me into it. Thus I'll be able to get countless bodies of different genders and ages.

By merging with computers, humans will basically give rise to a new race whose abilities will be way beyond those of a mere computer or a mere human. A new race, called Forces, will emerge.

Ordinary humans, who do not want to merge with machines, will continue living their earthly lives while the majority of the humankind will be transformed into those Forces. It will be difficult to count the number of corporeal inhabitants of the Earth, because one and the same person will be able to get several male and female bodies of various ages manufactured for him or her, to pour his or her consciousness into those bodies or strain it from there onto digital storage media.

Besides, the Forces will be involved in forming activities, i.e. creation of landscapes, planets, and galaxies. Then the development of the Forces will come to a point beyond which Kurzweil admits he cannot prophesy. This will be a prophetic gray area, a dead zone. This uncertainty of the future condition of the world inhabited by symbiotic beings is called technological singularity. Such prophetic uncertainty signifies the effect, boundary, borderline, after which any chance for prognostication becomes extinct.

But the Last Sverlian Child in the person of me knows what will happen and is happening beyond that boundary. The Forces will create Sverlia. The Sverlian Civilization is the main creation of those Forces. Forces create and propagate Sverlia across various eras, simultaneously in the remote future, the current present, and the ancient past.

At the same time the creators of Sverlia themselves are gathering to form a separate unified Force which is named Lacemaker. And now their infant —Sverlia—is engaged in a war against its own parents.





Boris YUKHANANOV
Sverlian illustrations





Stepan LUKYANOV

Scenography of Opera Performance
Sverlians Opera Overture, computer
graphics



SVERLIA.

A MYTHOLOGICAL TREATISE

1 Concurrently with earthly civilizations, whether local or global ones, extinct or continuing to exist, those within or beyond this world, there abides a civilization named Sverlia.

1.1. Sverlia abides both beyond the earthly space-time continuum and inside it.

1.1.1. Atemporal/aspatial existence of the Sverlian civilization relative Earth's historical presence involves the opportunities of penetration and entry.

1.1.2. Periodically the Sverlian civilization enters the Earthly ones; that is when Sverlia changes from the extraterrestrial mode of being into the space-time, historical one.

1.1.3. The reverse option of mutual penetration, i.e. the ability of the earthly ones to enter the atemporal/aspatial continuum of Sverlia, is possible but has not been proven by the canonic sverliology.

1.2. Intrinsic to the temporal existence of the Sverlian civilization are its triunity and simultaneity.

1.2.1. Sverlia abided in the past, abides in the present, and will abide in the future simultaneously, i.e. at the same time. In those very temporal modes it has visited, is visiting, and will visit Earth.

1.2.2. Traces of Sverlian visits to earth have been found before, are being found now, and will keep being found in the future.

1.2.2.1. The traces of the Sverlian visits in the past are: the Eleusinian mysteries, whose main motifs and ritual acts have been imparted to representatives of the Creto-Mycenaean civilizations, and through them—passed on to the Eleusinian priests, who were the first Sverlian resident agents.

1.2.2.2. An example of Sverlian visits in present: the activities of the last Sverlian resident agents in contemporary Moscow, which have surfaced as a composed and published opera novel.

1.2.2.3. A specimen of Sverlian visits in the future: the generation of the Sverlian Civilization through the creative (cosmogonic) action of the Forces, which form as a result of the technological singularity predicted by the futurologist Raymond Kurzweil.

2. The Sverlian civilization is born in the future.

2.1. The future birth is related to the mutual urge for a symbiosis on the part of humanity and the technology invented by it (not without Sverlian assistance). This symbiosis will take place in phases, or episodes.

2.2. Episode 1. Neuroimplants and nanorobots are embedded into the human body to improve one's health, intellect, and memory and to make sure the *homo sapiens* is fully immersed in virtual reality.

2.2.1. Neuroimplants are mentioned in Kurzweil's prophecies; they will scan the human brain and create its digital simulacra.

2.2.2. Kurzweil's prophecies feature nanorobots that will float in the bloodstream, nourish cells, and eliminate their viral and toxic biowaste.

2.3. A later, more perfect version of similar body-infiltrating scientific/

magical objects will be entitled *the Little Sverlian Drills*.

2.4. Episode 2. People get an opportunity to scan and load their own consciousness into a mnemonic matrix of digital systems, hence the computer turns into a neurodigital vessel, similar to an ancient granary at a temple.

2.4.1. The nonidentity of the neurodigital mnemonic matrix and a temple granary consists in complete freedom of a computer's memory from geographic locality and lack of necessity for it to be manifested in ungainly material structures.

2.5. Episode 3: The symbolical exchange between the consciousness and the computer blurs the distinction between Artificial Intellect and the organic substance, and leads to a total symbiosis of a human and a machine.

2.5.1. The Kurzweil prophecies mention such a mode of existence of rational beings when they relinquish constant possession of their bodies, get access to self-programming,

create robotic bodies and spaces for themselves as existential environments varying themselves in Protean manner.

2.5.1.1. Kurzweil's prophecies predict that a legislative duty will be created—that of taking care of rational beings who, in the old-fashioned way, prefer to retain their traditional human shape.

2.5.1.2. Kurzweil's prophecies provide proof that, once freed of corporeity, the symbiotic biotechnical beings will be able to program multiple scenarios of their own existence and thus will find immortality.

2.6. Episode 4. The acquired technological singularity is embodied in a race of constant metamorphosis, which in Kurzweil's prophecies received the name of: Forces.

2.6.1. The Forces are capable of such creative (cosmogonic) acts as reformatting the scenery and landscapes, reshaping single galactic systems and the entire Universe.

2.6.1.1. But Kurzweil's prophesies do not mention what will happen next.

2.7. Next happens Episode 5.

2.7.1. In Episode 5, the Forces create their opus magnum: the Sverlian civilization.

2.8. Simultaneously with creation of Episode 5, Episode 6 is put into production.

2.8.1. Episode 6: the Forces themselves merge into a single and synthesized, yet multiplex and atomized within, potential, which is named: Lacemaker.

2.9. Episode 7 isn't manifest or representable; it is leisure time celebrated in sybaritism, a recreation after a chain of cosmogonic acts.

3. The Lacemaker is neither definable nor verbalizable.

3.1. The Lacemaker is an all-encompassing rotating abyss and hiatus, which embraces Sverlia and sets its temporal and local confines.

3.2. If one sets oneself the inherently utopian goal of capturing the Lacemaker's essence in an earthly word, then the greatest affinity can be achieved through the use of the lexeme *destiny*.

3.2.1. The mention of the Lacemaker's name arouses in the Sverlians such a rudimentary and anachronistic sinking feeling, which can be compared to the earthly feeling of eschatological nostalgia.

3.2.2. Notional as it is, the gender identification of the Lacemaker as a female being is no coincidence.

3.2.2.1. In archaically ancient times, power over the deities of Olympus was vested in priestesses of the matriarchal cult; it was implemented by weaving a thread, which incapacitated the characters of Pantheon and delineated their potential through a list of taboos, laws, duties, and contracts.

3.2.2.2. In the mind of an antique person, the idea of a single destiny is

divided into and multiplied by three priestess figures.

3.2.2.3. As a result, the synthesized matriarchal power is atomized and stratified into three old maidens who bear one and the same name—Moiras.

3.2.2.3.1. Moira Clotho produces and spins the threads of life.

3.2.2.3.2. Moira Lachesis bestows the lot to an individual and measures the length of his/her thread.

3.2.2.3.3. Moira Atropos creates such a property of historical events as irreversibility and cuts the thread spun by her sisters.

3.2.2.4. The Lacemaker, should she desire so and have reasons for it, is capable to assume the shape of multiple matriarchal figures, whose functions have not been determined by the canonic sverliology (for grounds described in paragraph 3) but whose names and hypostases we do know.

3.2.2.4.1. Old Hag the Nagger.

3.2.2.4.2. The Failed Mom.

3.2.2.4.3. The Young Girl.

3.2.2.4.4. The Draileress.

3.3. It remains a mystery who of them will tear off the threads of the Sverlian fate woven into fancy tapestry and going beyond it like a fringe.

3.3.1. That is hidden from us.

3.3.1.1. Hidden, like a coin with a profile minted on it lying at the bottom of a cup, which is filled with impenetrable congealing milk ...

3.3.1.2. Hidden, like a ring baked inside a cake cut into various-sized pieces for a game of forfeits ...

3.3.1.3. Hidden, like a magical staff inserted among ordinary but similar-looking fence poles into a hedge intertwined by grapevines.

3.3.2. Who of them will measure out an oceanic (typhonic) or earthen (magmatic) fragment which Sverlia

is entitled to, and will run across it with something similar to a sharp razor or a pointed stylus, causing an all-encompassing gaping chasm to yawn?

3.3.3. Will it be one of the four holy maiden warriors, or will Magnae Deorum Matris herself perform this act, returning all her once budded-off daughterly hypostases into the single hydra-like body of the Lacemaker?

3.4. We beg your pardon for getting too absorbed in eschatological metaphors.

3.5. That's not important; something else is of the essence.

4. The main thing is that Sverlia is perishing.

4.1. Is perishing, has perished, and will keep perishing.

4.2. Will perish in the future, perished in the past, and, is simultaneously perishing, at this very moment.

4.3. But we are shedding no tears, we are describing, with a focus

on the present time, how and why it has happened, is happening, and will continue to happen.

4.3.1. The Sverlian civilization is socially stratified, its social structure is split into several races:

4.3.1.1. The Tritons.

4.3.1.2. The Mermaids.

4.3.1.3. The Hetaeras.

4.3.1.4. The Legionnaires.

4.3.1.5. The Griffins.

4.3.1.6. The Aurs.

4.3.1.7. The Godforgivethems.

4.3.1.7.1. The latter in this classification of the race, Godforgivethems, has always been marked by an insatiable hunger for business and work, turning into an idiosyncrasy in the context of the widely known Sverlian sybaritism and lack of urge to act.

4.3.1.7.1.1. If one sets oneself the inherently utopian goal of capturing the essence of the Godforgivethemian thirst in the earthly literary motifs, then the greatest affinity can be achieved by mentioning the Faustian urge to act, which placed deeds closer to the original source than meanings or words.

4.3.1.7.2. Like representatives of the other races, Godforgivethems are (have been, and will be) capable of penetrating and entering the Earthly civilizations.

4.3.1.8. Having crossed the border between Sverlia and the Earth, Godforgivethems found a business for them on this side: they set up laboratories of Probabilistic Potentials, hired magicians and scientists, began working with them.

4.3.1.9. At the same time, the Godforgivethems themselves assumed human appearances.

4.4. A Probabilistic Potential is a superpower which is dormant in the nature of a human being and disguised

as his personality; it's a possibility which has encoded itself within, like a sleeping embryo of a Damon or a Genius.

4.4.1. An example of a dormant Probabilistic Potential is an unending lucky streak an individual is experiencing in one sphere or another, which is unidentified by him or her as something prone to cultivation or ultimate elaboration.

4.4.1.1. For instance, when someone flips a coin and gets either heads or tails ten times out of ten.

4.4.1.1.1. Besides, there are people whose coin always lands on its edge, the third side.

4.4.1.2. Anything could serve as such a coin: from the ability to masterfully fence while continuing to compose political treatises to the predisposition to invent constantly improving versions of mass destruction weapons combined with an inexhaustible craving for grace in performance of minuet steps.

4.4.2. Cultivation of the Probabilistic Potential arouses in a human the dormant embryo of a Damon or a Genius and turns the Probabilistic Potential into Kinetic Reality.

4.5. The fact that the carrier of the most powerful Probabilistic Potential, which has already entered the Kinetic Reality phase, fled from the Earthly Laboratory of Godforgivethems is not the point.

4.5.1. That it can get absorbed in playing with the Forces aroused in him and unintentionally cast the Earth into a chaos of disasters and cataclysms can still be corrected.

4.6. That's not important; something else is of the essence.

4.7. The point is that, being absorbed in the cultivation of Potentials, the whole Godforgivethems race, in its entirety, left Sverlia for Earth.

4.7.1. If we set ourselves a goal which is utopian by definition,

i.e. to capture the essence of the Godforgivethems' shift into the Earthly dimension by some analogy, then the story of Moses' and his people's Exodus from Egypt could serve as an example of an event, diametrically opposite and least identical to the above mentioned occurrence.

4.8. According to the Sverlian Charter, the passage of any representative of any Sverlian race should by all means be crowned by a return to Sverlia.

4.8.1. The Godforgivethems committed two egregious breaches of the Charter.

4.8.1.1. They fused with humans.

4.8.1. They never returned to Sverlia.

4.9. Those two transgressions resulted in expansion of the diameter of the Tunnel.

4.9.1. The Tunnel runs between Earth and Sverlia.

4.9.2. The Tunnel diameter is expanding as the Godforgivethems who have merged with people lose their ability to conquer their passion for cultivation of Probabilistic Potentials and turn the constantly increasing number of them into chronotopes of Kinetic Reality.

4.10. Through the Tunnel into Sverlia enters an Ocean that overwhelms it.

4.10.1. The Ocean opens up the all-encompassing abyss of the fatal Lacemaker.

4.11. Sverlia perishes.

4.12. Sverlia has perished, Sverlia is perishing, and Sverlia will be perishing.

5. The Sverlians attempt to save their civilization.

5.1. On both sides of the Tunnel, at the entrance and exit, locks should be erected to control the volumes and proportions of the mutual penetration

of Sverlia and the Ocean, which flows in from the Earthly Civilization.

5.2. The Sverlian Prince is conceived and borne for the purpose of erecting the locks in Sverlia.

5.2.1. His royal Father, the Ghoul, mates his crown-bearing Mother, the Arlot.

5.2.1.1. The hierogamic intercourse takes place in a sacral potato field, inside a Sverlian oracle.

5.2.1.2. The prophetic Blue Haystack serves as the sacred nuptial bed for the Ghoul and the Arlot.

5.2.1.2.1. Each straw and each grass blade in the Blue Haystack is a carrier of the genetic information about the future and past Sverlians.

5.2.2. The Arlot and the Ghoul haven't had, don't have, won't have and cannot have any other offspring or any further or preceding hierogamic intercourses.

5.2.2.1. Had the parents of the Sverlian prince conjugated just one more time, the Arlot would have given birth to the Prince's siblings—incredibly powerful Destroyers (of the Earth and Sverlia).

5.3. Together with other offspring of the Sverlian races, the prince receives instruction from an acclaimed teacher, the Sybaritic Meadow Aur.

5.3.1. The tuition, in the course of which the Aur imparts, among other things, the basics of human philosophy to the Sverlian offspring, takes place on the Meadow.

5.3.1.1. The Meadow is an educational enclosure within the Meadowy Part of Sverlia, the one which forms one of its two capitals, ProtoVenice.

5.3.1.2. The Northern Capital, which is indirectly related to Russian St.Petersburg, is the other capital city of the Sverlian Civilization.

5.3.2. In those two cities lies Sverlia, on the other side and parallel with the earthly civilization.

5.4. In order to save his Motherland, the Prince arrives on the Earth in 3004.

5.5. It was not his first visit.

5.5.1. According to the principle of triunity and simultaneity (see Paragraphs 1.2. and 1.1.1.), which remains inviolable for all the visits of the Sverlian representatives, the Prince has visited, is visiting, and will be visiting the Earth.

5.5.2. Traces of such visits can be found in the murals of Knossos which depict the dancing Prince of Lilies, thus being the most authentic portrait of the heir to the Sverlian throne.

5.5.2.1. That authenticity is not a coincidence: it was the Palace of Knossos, the cradle of the European antiquity, the Creto-Mycenaean civilization that the Sverlians visited,

giving birth to and cultivating the surbiological life on Earth.

5.5.2.1.1. There, in the archaic past, the Sverlians asked the adolescent humankind out to a dance, and, disguised as elements, they started swirling in a free ceremonial motion.

5.5.2.1.1.1. There five of those elements.

5.5.2.1.1.1.1. Fire.

5.5.2.1.1.1.2. Air.

5.5.2.1.1.1.3. Water.

5.5.2.1.1.1.4. Earth.

5.5.2.1.1.1.5. Ether.

5.5.3. But the Creto-Mycenaean civilization perished, covered with hurricane, typhonic, or magmatic fabric measured out for it.

5.5.3.1. Ether offered no resistance to the combinations of fire and earth, water and air.

5.6. Ether offers resistance to the Ocean which enters Sverlia, but it is dying nonetheless.

5.7. The Prince is obliged to confront the Lacemaker.

5.8. But it's impossible to resist her without an act of Identification preceding such resistance.

5.8.1. The Prince has to be identified with representatives of a special (wandering and moving) substratum in the seven-ply social pyramid of Sverlia (see paragraphs 4.3.1.1. – 4.3.1.6.).

5.8.1.2. The name of this substratum is not mentioned in the past or present of our treatise but will be unveiled in its nearest future (see Paragraph 7).

5.9. Prior to being identified, the Prince is to undergo a 49-day Initiation.

5.10. Initiation consists in taking into one, infiltrating into one's own body a scientific/magical object, which is entitled the Little Swirling Drill (See paragraph 2.3)

5.10.1. Little Swirling Drills grow if moonlight and starlight are planted in special soil kept in the Sacred Drilleries; an enclosed area is dedicated to them in the Meadowy Part of Sverlia.

5.10.2. The special soil, which is collected and brought to the Meadowy Area by the Sverlian mothers and wet nurses, is the earth from the graves of earthly righteous people.

5.11. When the Little Swirling Drill ripens, the youth undergoing initiation introduces it into his/her blood and gets into symbiosis with it.

5.11.1. The Little Swirling Drill remains inside the Sverlian who selected it throughout his life.

5.11.2. The little Swirling Drill bestows upon a Sverlian some or all of the abilities listed below.

5.11.2.1. Telekinesis.

5.11.2.2. The gift of disappearance.

5.11.2.3. Roaming other people's dreams.

5.11.2.4. Scanning the images of one's past concentrated in one's memory.

5.11.3. There are other abilities, but the canonic sverliology treats them as hypothetical rather than axiomatic.

5.12. Once initiated by an interiorized Little Swirling Drill, the Prince becomes ready for the act of Identification.

6. Serving as landmarks for the Prince's Identification are the resident agents who bear the name of *Little Sverlian Children*.

6.1. Recruited by the Sverlians and planted on Earth, the little Sverlian Children accept a set of covert missions which include observing the activities of the Godforgivethems and compilation of review reports to be dispatched to Sverlia by the resident agents.

6.1.1. As a rule, these reports are disguised as diary notes taken by the agents.

6.2. In the process of identification the Prince penetrates the essence of one, several, or all resident agents, and, boring the little Sverlian Children with the little Swirling Drill, spawns in them the embryos of his own destiny.

6.2.1. Now his Powers are relatively equal to those of the Lacemaker.

6.3. The Prince will remain indestructible until all the carriers of His embryos are destroyed.

6.3.1. If one sets oneself the inherently utopian goal of capturing the essence of Identification, then the greatest affinity can be achieved by comparing the introduction of the Princes Destiny with such a fairy-tale element as concealment of Koshchey the Immortal's needle of life inside an egg.

6.4. All that knowledge is present, like diffused light, as a shimmering undertone in the mind of one of the resident agents scattered all over the world.

6.4.1. One of the resident agents bears the name of *the Last Sverlian Child*.

6.4.2. He is identified with the Prince.

6.4.2.1. Planted and infiltrated into the Earthly affairs, the Last Sverlian Child had conducted his undercover operations until any further contacts with him were discontinued on the initiative of the Sverlian party.

6.4.2.2. After the contacts were discontinued, he sank into oblivion.

6.4.3. But at some point the Last Sverlian Child perceives an interpellation, a call from far off.

6.4.3.1. The outline of the ancient knowledge about Sverlia shows through on his faded, pale mnemonic map.

6.4.3.2. The Last Sverlian Child recalls everything.

6.4.3.2.1. An important role in his anamnesis is played by the mural

portraits of the Sverlian Prince preserved at the Palace of Knossos.

6.5. Having recalled himself, the Last Sverlian Child is entrusted with writing the First Sverlian Book.

6.6. He composes and publishes a book in the form of a novel/opera.

6.6.1. The marriage of a novel and an opera is a variety of hierogamic mating, which is classical for Sverlia but innovative for Earth.

7. Having entitled the novel-opera 'the Sverlians', the resident agent transmits both of them across the Ether.

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Stepan LUKYANOV

Scenography of Opera Performance
Sverlians Opera Overture, computer
graphics



THE OVERTURE

the Opera Novel

in 2 Parts

Part 1

The Overture

From the Diary of the Last Sverlian Child

Haunted Venice 3004

*The stage is one with the auditorium to represent
a huge gondola with a Taciturn Giant of a
Gondolier and the kitchen of the Last Sverlian
Child on the stage*

*The whole overture is accompanied by a “living”
line of projections which lave the stage and the
auditorium as they continuously change to create
an impression that one is sailing along Venetian
canals with views of today’s Venice alternated
with those of an ancient Sverlian town*

*The Last Sverlian Child is seated facing the
audience on a high golden stool upholstered with
crimson velvet, his steel-booted legs swaying in
the air*

He produces a manuscript from behind his bib

And

Reads/sings

Throughout the overture

An Invisible Choir joins in the chanting

Of the Last Sverlian Child’s verse

And

So does the Taciturn Giant Gondolier,

So do the persons from the projections

*Texts from a philosophy textbook and a grammar
are projected into the air above the stage*

THE TACITURN GONDOLIER:

- Those young fellas

Would knock you down

Run you over

And whisk
Away
Can you
Hear
That scraping sound?
Old bums
Dwelling
In young men's
Wake

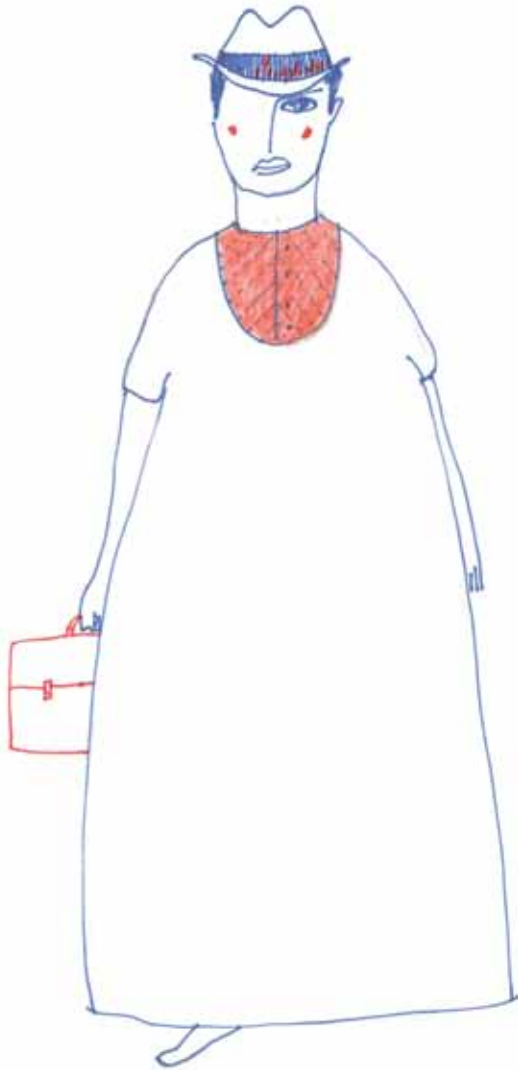
THE LAST SVERLIAN CHILD:

- Now that you're an old
Creep, then shut your face
Step aside and save
Up a little self
Fist your last one fang
Show a little
Grace:
Forget
The well-worn
Story
Put it on the shelf
When your time
Will come
Then give it a try
Let the H-hour come
Shouting

Banzai!
You're nobody's fool
So just act cool
Stick your bayonet
Into the wheel of time

THE INVISIBLE CHOIR:

- In the glow
Of an encountered
Sverlian
Soul
Inhaling
The fragrance
Of hay
Digging
Into
The light
Of the drill
And seeing a body
You follow her
All the way
Out the furnace
Rejuvenated
And with a bloody
Bronze tan
Keeping



Anastasia NEFEDOVA Costuming
for Doctor of Historiography and
Futurology, sketch
Sverlian Interlude

The potter's tricks
Secret
The fate
Made your lot more
Painful, disdainful
By throwing you like bricks

THE LAST SVERLIAN CHILD:

- One devastating
Exhale
Right as you start off here
There's no need for you
To take care of number one
For a shattered soul
Bruised
On the path
Of fear
There isn't
A place to run

THE INVISIBLE CHOIR:

- Even if you know how to live
Even then
A lifetime is not enough
Once you're here
You'll always have
A reason
For a good sob in the morning

THE TACITURN GONDOLIER:
- Venice Venice

THE INVISIBLE CHOIR:
- Oh, city
We'll float along ur canals
Like a wooden cudgel
Up and at 'em!
In a nutshell,
Our past is now
Somebody else's pattern
Let us break into song
But first
Let our voices flatten

THE LAST SVERLIAN CHILD:
- A text
Can be
What a homeland is
To an abandoner
Or a traitor
When you see an immigrant
Your home-sickness will become
greater
Stirring your conscience
With meanings no longer valid
An interesting piece of news is
Old hat once you start to spell it





Anastasia NEFEDOVA Costuming
for Invisible Choir, sketch Opera
Performance *Sverlians Opera Overture*

A good line on paper is
Likely to mess up any
Plans
And a spoken word
Because of inertia
Tends to dishonor
In every nook and cranny
Rhymes reflect light
Like a screen
And they hum like
A water conduit
Or like the trumpet of God
Unheard by the ones beyond it
It definitely will be
By stiffs unresponded

THE TACITURN GONDOLIER:

- A black gondola advances
Stealthily, like a praying mantis

THE INVISIBLE CHOIR:

- Let us shed bitter tears
Over the ruins of text
In the urban hydra
We are partisans
In a place
Crawling with tour guides

Where we will never find room

*The Last Sverlian Child holds the manuscript close
to his face as if he were crying*

THE INVISIBLE CHOIR:

- And as you turn
To face the metal
Of the causalities
Let fall
Do not pretend
Like you read nothing
Or don't remember
Haven't met
Nor hauled
Over the coals

THE TACITURN GONDOLIER:

- You keep on
Drilling
But the odds
Of you surviving
Look so dire
Not 'cos you're
A homeless sod
'cos there's no ozone
Left for the people to suspire

THE LAST SVERLIAN CHILD:

- There are gaps
In the wastelands' backdrops
Same as front doors and backdoors
Same as young crops



Anastasia NEFEDOVA ∅Costuming
for Gondolier, sketch
Opera Performance *Sverlians Opera*
Overture

Outcroppings
Of rocks
Emptiness
A source of waste
Of folly
Of ferocity
Plus, trance
Creating
Spurts of radiation
The burden of procrastination
Maimed
By attraction
Not only virtual
But, really, who
Can tell
What nothing
Adds up to

THE INVISIBLE CHOIR:

- To live without planning
To drill ourselves
To drill
That is the risk
For all of us
Who went down the drain
Where magic's howling
Where magnets squeal and hiss



The signature's
A pure
Ruby
Stain
Of venous blood
A curious life form
Congealed
Into a signature

THE TACITURN GONDOLIER:
- It has been so arranged
For the
Deranged

THE INVISIBLE CHOIR:
- All this
The Chaste
Effectiveness
Was unaware
As it came across
Got pinned
Ran into
Cut loose
Had one too many
And enough lamenting
It swell
It snuffed it
And ran dry

THE TACITURN GONDOLIER:
- And drank to death

THE LAST SVERLIAN CHILD
THE TACITURN GONDOLIER
AND
THE INVISIBLE CHOIR

Together:

- Though figures and characters
Were discovered
We don't know
What chance
Was given us
For
And a tongue-twister
Smacks of a similar
Meaning
Unperceivable
By the rapid senses
Will pull off, will pinch
Our rhymes are reckless
We put no trust
In letters and sounds
The subconscious is not
For the nation
Of fixations to judge
On the surface
Having shredded connections to pieces

Using lines as the feelers
Once again
The notorious dot
We will squeeze like a pimple spot
Mail will go to incineration
Seeing goes into hibernation
And an angry beast
Had his hungry feast
On the blind men's eyes
Was it cries or a groan
Or some stifled replies
Frozen into a yawn
Round the eyes there appears
Like a necklace of ice
A sharp splinter of tears
Good-for-nothings are toast
But to cause a commotion
They will kick off a massacre
Not a fair execution
Feeding puny illusions
Luring us with the finished pottery of a
symbol
Now a butterfly of a letter
Now a little twig from a tree of sounds
Now a message composed in ashes
Those are glints in the clouds
Which the gentle breezes disperse

Teasing with visions they blow
around
That is
In verse

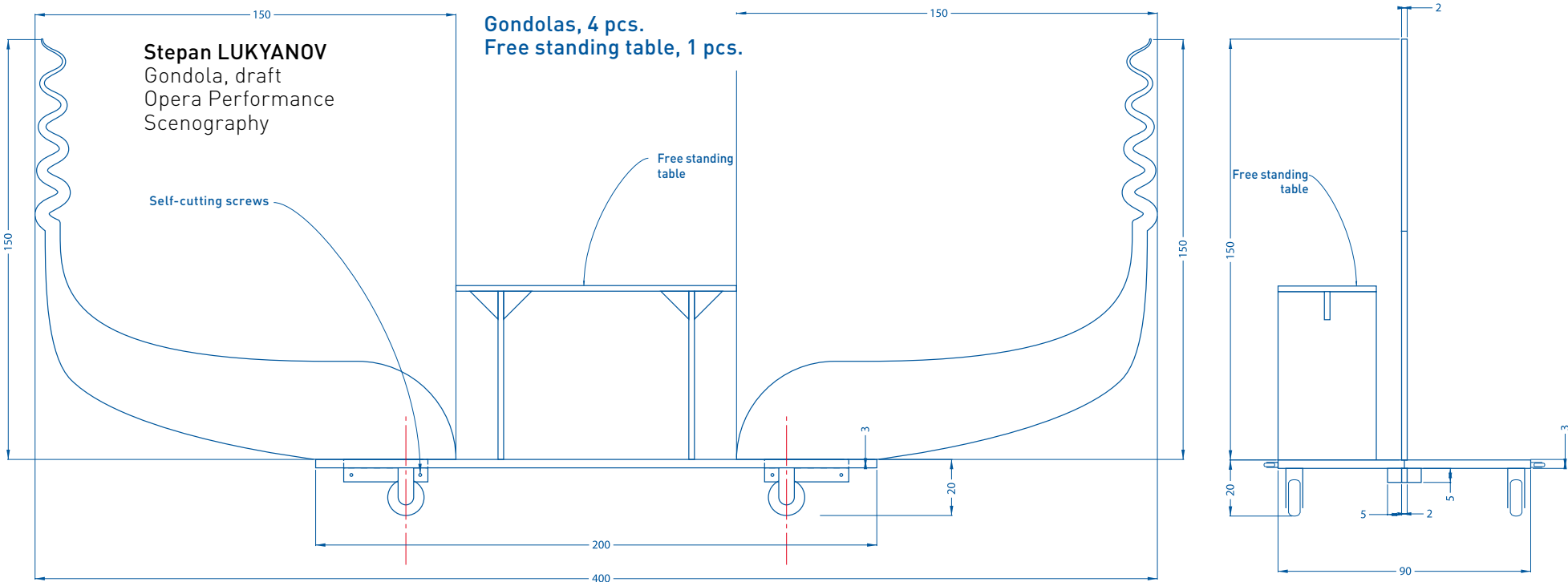
*The projections
Show the sights
Of Venice
And
The scenes of ancient Sverlia
Alternated with
Images
Of today's
And
The heavenly
Jerusalem
The gondola
Keeps sailing*



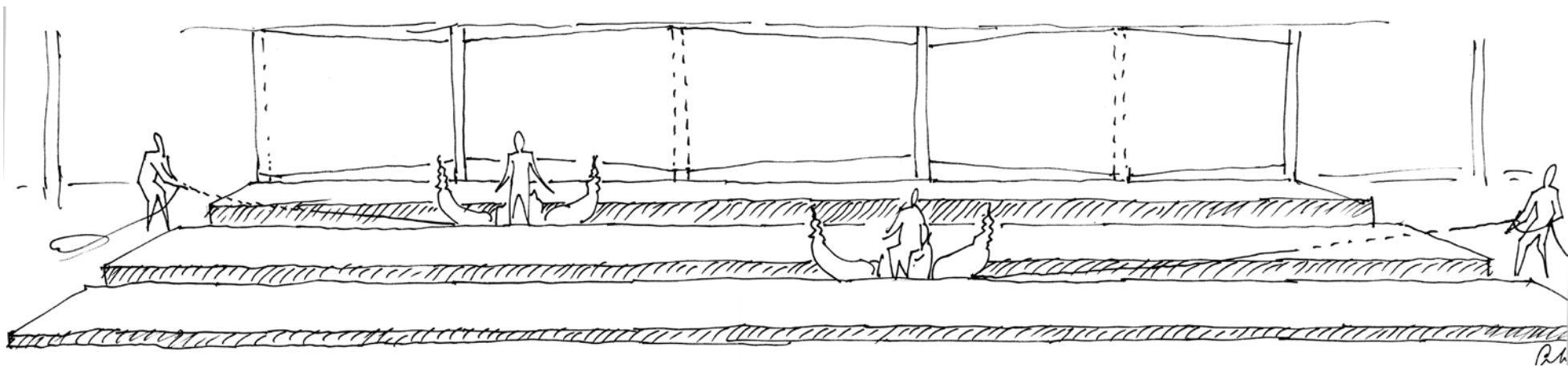
Anastasia NEFEDOVA Costuming for
Invisible Choir's soloist, sketch
Opera Performance *Sverlians Opera*
Overture

Anastasia NEFEDOVA Costuming, sketch
Opera Performance *Sverlians Opera*
Overture

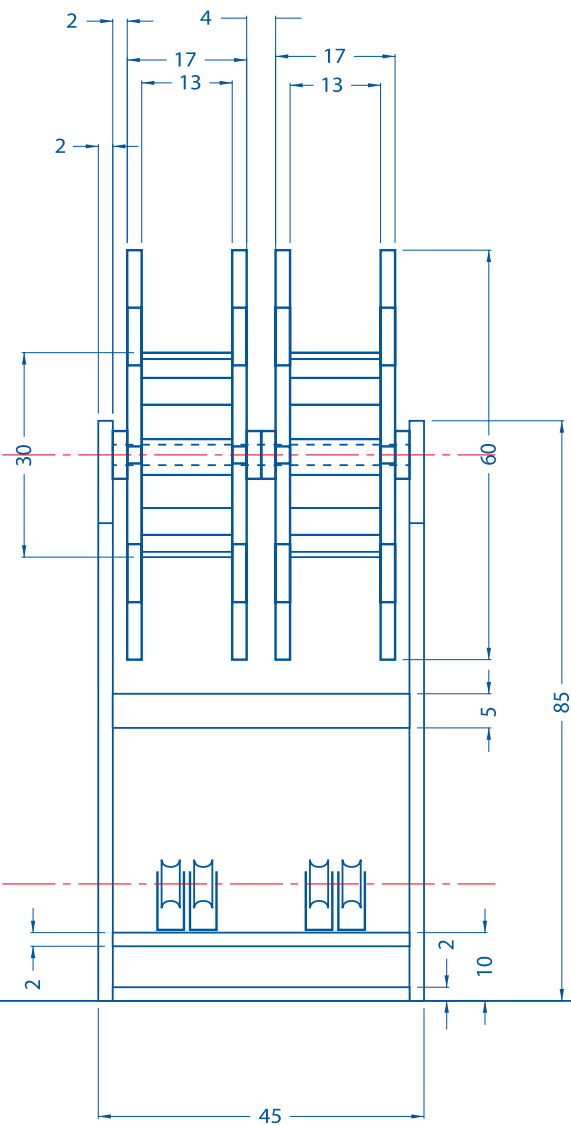
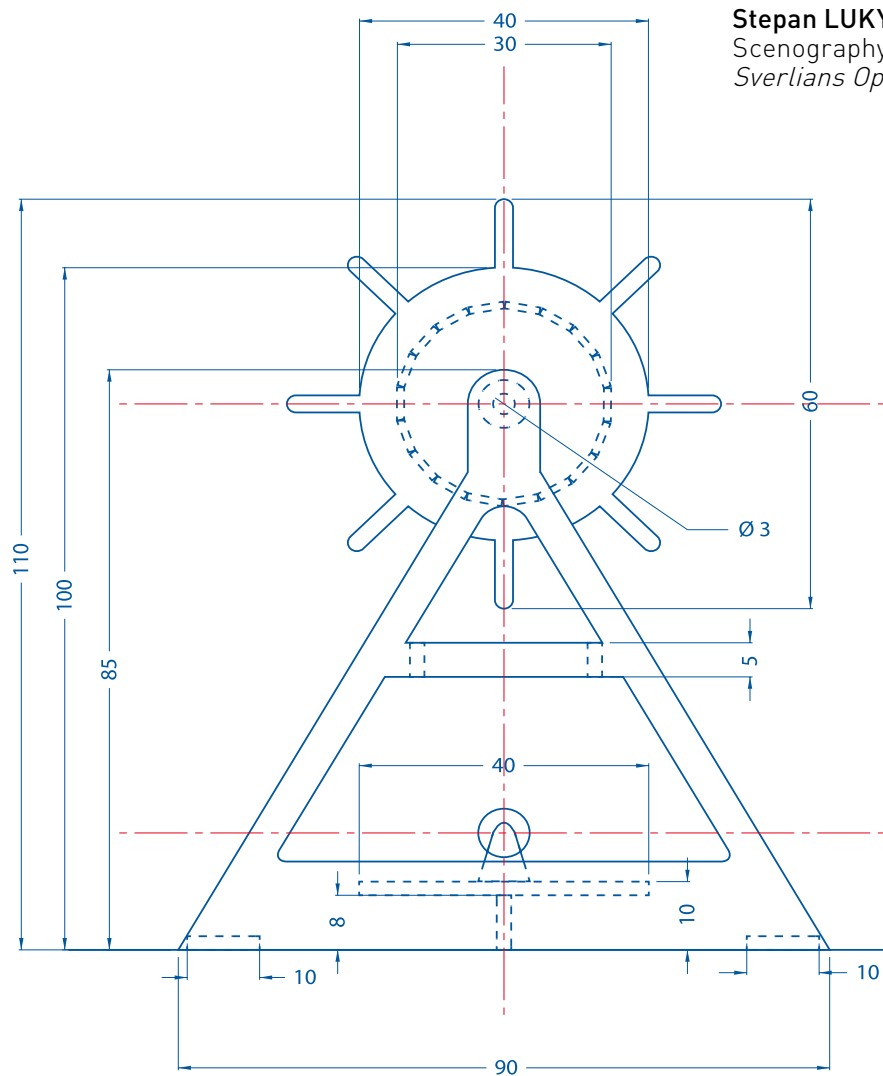




Stepan LUKYANOV Scenography of Opera Performance *Sverlian's Opera Overture*, sketch



Stepan LUKYANOV Winch, draft
 Scenography of Opera Performance
Sverlians Opera Overture



Dmitri KOURLYANDSKI
Fragment of *Sverlians Opera Overture*

p *mf* *p*

О - боль - ща - я ми - ра - жи - ком

tr

О - боль - ща - я ми - ра - жи - ком

tr

О - боль - ща - я ми - ра - жи - ком



































First run of the Opera Performance –

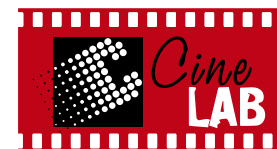
April 25, 2012

Neo-Processual Producing – Sergei ADONYEV

MIR Studio of Individual Directing

Producers – Marina ANDREYKINA and Irina ZOLINA

Special thanks for help in implementing the project to Gleb ALEJNIKOV, Gennady KOSTROV, Andrei SILVESTROV, Yury KHARIKOV, Eugeny VINOGRADOV, Vladimir RODIMOV, Yury ALLENOV, Ludmila KOSINOVA and Fashion-master



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