

Max Svitlo
Salt Salome

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Max Svitlo and Salt Salome transform scenes into symbolic abstractions, exploring time's nonlinearity and multidimensionality. They deconstruct heroes, merging them with their environment to reveal inner and outer world interplay.

RUNAWAY = "#Core_event" />

χρόνος "time" and τόπος "place"

<Action>

<!-- Classes --> <Class IRI="#Escape"/> (political act) = I wasn't even playing myself. I was being played. I was not the actor, but his gestures. Everything I have done, thought, been, is the sum total of submission, either to a false being, which I thought was mine because I acted outwardly, being in it, or to the burden of circumstances, which I took for the air I breathed. <...> I know that I was mistaken and deluded, that I never lived and existed only because I filled time with consciousness and reflection (The Book of Disquiet)
</Action>

(?)*Escape, as the supreme art of life, functions as an act of self-preservation and self-expression, representing a transcendental gesture through which the individual asserts their essential freedom. In this context, the Fugitive becomes a philosopher who realizes the value of each moment lived in freedom, guided by Destiny along uncharted paths, where every event and every decision takes on existential significance.

"a pattern of spatio-temporal coordinates."

CHRONOTOPE

("time-space")

The **chronotope** (of the play) and its **ALL POSSIBLE INTERPRETATIONS** are inherently broader and more multifunctional than any precise **CONCEPT** –they represent a theatrical "excerpt" encompassing all potential interpretations of the play.

the body begins to exist only when its suffering begins

"object", "property", "meaning".

The heroes (characters) are both incredibly tenaciously attached to the present and also tragically alienated from it; the terms are simultaneously unfinished and yet rigidly articulated.

conditions of time and conditions of space, matching contrasts of forms and movements, slow interrupted by fast, principles of subjective camera

* In addition to all this, the tactile sense shortens the distance between subject and the subject and provides a direct connection to the object.*

Such a narrative, meanwhile, relies on a sequence of events
occurring simultaneously in two chronotopes:
player's room + fate's room

Dramaturgy is a game.

<Ontology> (filled the empty theater space with a special poetic language)

In this example:

```
<Framework>
  <!-- Classes →
  <Class IRI="#Performance"/>

  <!-- Properties →
  <ObjectProperty IRI="#happens_in_process"/>
  <ObjectProperty IRI="#cannot_be_predicted"/>
  <ObjectProperty IRI="#method"/>
</Framework>
```

1. (The fugitive)*(Runner)

(Greek exodos - exit, migration, exodus): state, motivation, and interaction with the environment. = **The action of running away**

There is a treadmill in the room. A player is running.

Not running, but playing "running" by building a choreography of running.

(the concept of a supramarionette)

there's action in the room = "player's perspective" = **"body reconnaissance"**
= viewing or experiencing something from the perspective of a participant in a game, performance, and/or interactive experience.

"Everything by starts, but nothing long."
*Dryden

Fugitive -> Subject
Fate -> Predestination

```
<Ontology>
  <!-- Classes -->
  <Class IRI="#Runaway"/> (extend to infinity, create the fullness of the continuum)
```

(Is a chess king knowing he will lose his game, long before it begins.) = a player aware of the risk = luck of the draw = rushing into action = with an unknown outcome = falling through the cracks = fleeing = turn the stage action into a sequence of still images

Characteristic gesture: Running.
Place of action: Field. The light of the moon.
Action.

THE BODY UNDERGOES METAMORPHOSIS (IN THE PROCESS OF RUNNING - SWEAT, FATIGUE. = ALL PART OF THE TRANSFORMATION PROCESS).

HARD TIMES = exploring all possible relationships between body and movement, body and space, body and light, body and words.

THE MOVEMENT AND THE ROAD BECOME A METAPHOR OPPOSITE TO THE CIRCUMSTANCES OF THE BODY (THE INABILITY TO STOP RUNNING).

THE GRASS MOVES.

(As a verbal metaphor and psychological concept, one might also be described as a "fugitive from oneself".)

2. BUT THE CLOUDS STAND STILL*

room with field = element earth = air = moon = wheat = grass =
SUBJECT CAMERA VIEW = HOW THE RUNNER SEES THE WAY
(pastoral poetry)

movement is always contrasted with immobility = the clouds aren't moving .

It [**the transcendental field**] can be distinct from experience in that it does not refer to an object and does not belong to a subject (empirical representation). It thus reveals itself as a pure non-subjective stream of consciousness, a qualitative duration of consciousness devoid of self.

It feels endless.

(feeling = anxious. and exciting.)
(Where does the shown landscape begin?)

**man becomes an element of nature, and nature itself is humanized
("the earthly and the divine" connect.)**

Eclogae. (*shepherds go into self-exile)
"This grass-In their songs swans will raise to the constellations!"

*In Virgil's portrayal, Daphnis/Caesar becomes a god to all mankind as he tries to establish peace, and his son Octavian (in the first eclogue) becomes a god to the poet and the shepherds as he protects their lands from foreign violence.

*The leitmotif is love, but Daphnis overcomes it to give the author a reason to recognize that the highest good is peace ("tranquility"),

(and this thesis is reinforced in the neighboring sixth eclogue, in which Pan gives the shepherds many examples of ruinous passion drawn from mythology)

Chapter 11 of the Book of Isaiah[47]:

"Then the wolf shall dwell together with the lamb, and the leopard shall lie down together with the goat; and the calf, and the young lion, and the ox shall be together, and the little child shall lead them. And the cow shall graze with the bear, and their cubs shall lie down together, and the lion shall eat straw like the ox. And the babe shall play over the aspid's hole, and the little child shall stretch out his hand over the serpent's nest."

***3/THE ROOM OF DESTINY (FATE'S ROOM)**
«plebeium in circo positum est fatum»

FATE = the irrevocable predetermination of all events, and with it the impossibility of chance, the determinacy of human beings, and ultimately the fact that God is not free in his decisions.

*The concept of fate refers neither to the (divine) essence nor to the life path of an individual (player), but denotes instead a *global structural principle* embodying the causal relationship of *things*.*

```
<Framework>
<!-- Concepts →
<Concept IRI="#Fate"/>
<Concept IRI="#Event"/> "the present moment is not ontologically privileged"
<Concept IRI="#Predetermination"/>
<Concept IRI="#Chance"/>
<Concept IRI="#Determinacy"/>
<Concept IRI="#Human"/>
<Concept IRI="#God"/>
```

ARCHETYPE. <Unpredictable> **#Past#Present#Future**

«Fata volentem ducunt, nolentem trahunt»

Conduct me, Zeus, and thou, Destiny,
Wherever thy decree has fixed my lot.
I follow willingly; and, did I not,
Wicked and wretched would I follow still.
(Diogenes Laërtius quoting Cleanthes; quoted also by Seneca,
Epistle 107.)"

the opposite of running = slowness of fate = haste = movements
chaotically slowed down = the smallest gesture thus possesses
enormous significance; a small minute movement becomes an event.
Movement and stillness work mutually and dynamically, each new
one increasing the dramatic impact of the previous one.

All movement, all the work of gesture, within the "chronotope of
stillness," has value only in the tension that forms between
statics and dynamics.

In the mirror of FATE, the point of view disappears.
perspectiva artificialis

4. EDEN

♪ a portal to which will open as soon as their lips are kissed ♪
♪ love will keep us safe ♪
♪ love will bring light into the world ♪

Amor fati
(time is nothing more than our own illusion)

<!-- Relationships -->
<Love_of_fate> = or "love of one's fate"

"I want to learn more and more to see as beautiful what is necessary in things; then I shall be one of those who makes things beautiful. *Amor fati*: let that be my love henceforth! I do not want to wage war against what is ugly. I do not want to accuse; I do not even want to accuse those who accuse. *Looking away* shall be my only negation. And all in all and on the whole: some day I wish to be only a Yes-sayer."

* Nietzsche in this context refers to the "Yes-sayer", not in a political or social sense, but as a person who is capable of uncompromising acceptance of reality *per se*.

"Pleasure."

"A chain of flowers is harder to break than a chain of iron."

By my side - space;

By six o'clock - time.

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