

*The entrance to dark Hades stands open,
All day and all night.
But to come back again
To the sweet air of the day
That is a challenge indeed¹*

PRELUDE: House of Thiasus - a portrait of domestic consciousness and ritual perception

SCENE I: Exterior - Under Mount Vesuvio

A magnetic presence, the pull toward what is both sublime and perilous, shrouds the opaque core of the enigma in ash. The explosion and the roar unfold beneath a black shroud; the nebulous darkness is pierced by red lapilli, shards of light flashing out of the chaos and steam. “The totality is present even in broken pieces²”. The temperature rises, hysteria gathers into scenes of horror and danger. Celestial chariots — “speeding above the clouds, mountains, and the abyss³”. The initiation into the mysteries of the rites is something strange, stretching the familiar. Voice, body, and gestures no longer correspond to ordinary language. Psychopathologies. The ordinary explodes; the supernatural implodes.

SCENE II: Bedroom interior - Melt ghosts

The same volcanic activity that created the intimate and vulnerable atmosphere has frozen and concealed the line of communication with the unearthing. An archaeological impulse and excavation in the self: “an ontological trauma of the enigma itself⁴”. Painted self-portraits at the edge of the unconscious stir visions of blazing flames, folds of fabric, and magnified fragments of the human body. As Dionysiac-loving rites, they disintegrate in the ecstasy of the unseen, while the witnessing and being watched as megalography⁵. Reality is infinitely richer than any imagination. This is art, it is life. Visitors drift through an almost cinematic realm of fractured shadows, where hallucination and altered perception unveil a threshold of uncertainty, etched upon the ever-shifting forms of the paintings. *Apparizione*. House, red, heat, portals.

CHORUS: Transcending the illusion while at the same time recognizing it's real

¹ Sibyl of Cumae explaining to Aeneas, getting to the Underworld is easy.

² Aldous Huxley, *The Doors of Perception*, Harper& Row Publishers, New York: 1951, p. 51.

³ Jaques Vallee, *Passport to Magonia, from folklore to flying saucers*, Daily Grail Publishing: 2014, p. 17.

⁴ Avgi Saketopoulou, *Sexuality Beyond Consent: Risk, Race, Traumatophilia*, NYU Press: 2003, p. 155.

⁵ The term megalography derives from Greek and literally means “large painting”. It refers to a cycle of frescoes in which the characters are depicted at life-size or slightly smaller. This creates a striking visual impact, giving the impression that human or divine figures are “stepping out” of the wall to invite the viewer into an immersive experience.

SCENE IV: Corridor - Ice feet

In the household, the temperature goes down. The fear of confronting with the self is fortified in the leftovers of the times. Ruins meshes again with the body, galvanising repetition. The ice and Bacchant's offer to procession new psychic data. A sound is mesmerizing, the artificial steam and heat, while the atmosphere is moving, the feet -alchemic fragments - increase sensory awareness.

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SCENE IV: Exterior again - Miracle, unmelt

An unmediated stream of light performs the atmosphere of that place. Unknown. The sound is electrical. The intensity is out, and the darkness is palpable. Sci-fi procedure is an energetic match to alienness. Again, red paint, this time covering the gloves, protecting the residues between skin and material. "The actual is obvious yet also obstructed by the obviousness in which it is coated⁶". Its appearance traces the very edge of what can be seen. It arrives as a raw epiphany revealed, not comprehended.

CONCLUSION: It's an enigmatic core.

⁶ Avgi Saketopoulou, *Ibidem*, p. 56.