

1. The performance “Inside the Chain” was created gradually. The main ideas have emerged in the past year, at the beginning of my studies at The George Washington University. The structure of the performance was formed in January of this year, and then I showed it in a process in a series called ‘Movement Research Open Performance’ in New York. A completed performance was presented at the Metenkov’s House Museum of Photography in March this year, in frame of the exhibition “Hunting to Uralmash.”

2. With this performance I conceived to kill several birds with one stone simultaneously: 1) it was part of my study project for the course “choreography” this semester; 2) it was a chance to shoot a video (during the performance), to present the work at the ‘SAM Fest’ (Paul Smiths, NY, USA); 3) Of course, this was an opportunity to create something interesting for the space of the “Metenkov’s House,” it was one of my old dreams that came to the realization finally.

3. It was a continuation of co-working with the programmer Denis Perevalov. This time, part of the program was created by young programmers Tatiana Nadymova and Olga Annenkov. It was the first experience of co-authoring with the designer Anna Vozzhennikova who took the initiative and wrote to me earlier that she wants to collaborate. Electronic musician Leksha from St. Petersburg provided with his music for the performance, I had used his music for some of my previous projects.

4. Working on the performance I have explored two things. The first one is a mutual control of my movements and the projected image that are posed in different parts of the piece. In one part, my movement is controlled by the projection, in another part vice versa. The second thing is the theme of time in its various manifestations, such as keeping an eye on time, delaying the time, acceleration and deceleration of the movement over time.

5. I would like to make the performance “Inside the Chain” maximally live. Therefore, my movement along with the media component, which is presented by a projection, are both conceived as ‘set improvisation.’ I have been thinking about how to involve the viewer in the chain of events during the performance, so that he would have the feeling that he understands it and he feels more comfortable. I had the assumption that it can be accomplished by telling the story of how the performance “Inside the Chain” was made before the performance and I am open to a dialogue with the audience after the performance finishes.