

1. I repeated the performance *Inside the Chain* inscribing it into a different environment, a current exhibition at the Ural NCCA, *Open Systems. Experiences of artistic self-organization in Russia. 2000-2015*. We kept the same computer program, just prolonged it in time, from 15 to 30 minutes. Pre- and after-talks were added to the performance. Music / sound was created by a new team member, Vladislav Balin, who works with *Provincial Dances* as a sound director.

2. My target was to continue the experimentation. I wished to find new ways of implementing my initial ideas inside the same structure. I also aimed to attract a new audience (in addition to what I had at the Metenkov's House); for instance, many of contemporary dance students of the Liberal Arts University came to the performance at the NCCA because they had an opportunity to see it there for free.

3. Designer Anna Vozzhennikova and sound artist Vladislav Balin participated in the creative process actively, collaborating with me on this particular project at the NCCA. We together did some scenery, connecting our working spots in the space and the wall which served as a screen. During the performance, the designer ran the computer program which generated a visual image in the real time and the sound artist managed his sound program, the sound was not completely preset; Anna and Vladislav both were 'on stage.'

4. During the last presentation at the Ural NCCA, I thought more deliberately how to engage the audience in the performance; I briefly shared the story of how the performance was constructed before the performance, and asked the audience to propose movements that would be incorporated into the performance. I was lucky to get my 8 movements from the audience thus a challenge for myself was created, — my movements were not preset.

I believe I established two-way connection between my movement and the projected image. In the first part of the performance, my movement is controlled by flashing images of numbers generated by a special computer algorithm. In the second part, my movement controls the image; a web-camera captures my movement, which is then projected with various delays, giving the illusion that the images are following my steps.

The idea of relating dancer to the projected image is clearly presented. It was the core idea of being inside the chain of 'projected image —> my movement —> projected image.' Chain links are separated into different parts of the performance, 1st and 2nd accordingly.

I wished to make the performance maximally live. Therefore, my movement along with the media component, which is presented by a projection, are both conceived as 'set improvisation.' Specifically, in the first part the media component might be perceived as set improvisation; and in the second part my dance is set improvised.

Use of chance and computer algorithms connects the dance piece to mathematics. Here I use the chance in mathematical sense.

After the performance of *Inside the Chain* at the Ural NCCA, Andrey Zakharov, dance artist who studied mathematics too, proposed that what I did is a stochastic choreography. It is so true what he said!

5. Now I see what can be a part of my thesis. I will need to define the chance and stochastics, to explain specifically what parameters make my improvisation set (in both parts). My professor Maida Withers offered to write on being a soloist, that is a revelation for me, I've never thought about that. I realized as well that I need to invent a way of assessment for my work. All components of the performance are not preset (dance, music, visual image) and it allows me to focus on improvisation and stochastic process, perhaps 'improvisation as stochastic process.'

P. S. I plan to repeat the performance four Saturdays in a row (May 21 and 28, June 4 and 11). Thus, I will have a myriad of chances to develop and reconsider my work before I will come to the summer residency at The GWU.