

CONTEMPORARY DANCE

MIHR THEATRE



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Preface

The path begins with creative disagreement with the system and an attempt to change the system. The stage merged all the arts. Dance is merged with painting, painting merged with text, and all this became a way of inspiration.

Dance is not the only answer: it is all the answers.

The steps consist of pain, loss, disagreement. But there is no other way. Serving the theatre and being on the stage is a path that is in the cosmic height and unimaginable abyss at the same time.

The body has limitations, doesn't it? And does the mind have? Removing these limitations is an attempt to reach the unlimited, during which the process is more important than the end result, because the end result is unattainable and takes on the meaning of creative struggle.

The dream of being in a cycle of art when you inspire, and that cycle of inspiration spins and inspires you, and you don't even suspect that it was you who started your inspiration...

The struggle is for the dance to be endless: there is no pause, there is only a story that we will dance.

The theme is born from the questions and turns into a movement that is in the look of the audience.

Not to be afraid and dance when there is no strength: there is a will that dances and you dance with it.

You walked, fell, got up, continued. Holes on the road will strengthen our legs, thorns will strengthen our will.

I am grateful for the difficulties that are the fuel to move forward.

Dance is life. Dance is the air. Movement eliminates useless thoughts, and in that moment you are merged; your soul, body and thoughts are united in dance.

Everything is Dance...

Tsolak MLKE-Galstyan

When we started, we wanted to change the world. We thought that we had created something that did not exist in the world. At that time, we did not know about contemporary dance, and perhaps that is why we did not 'learn' contemporary dance, but 'create' it. And the fact that we wanted to change the world was the fact that no matter how much the world tried to change us, we still didn't change. We are still the same people who disagree with our reality, people who believe in art, and speak using the language of dance. For us, there was never a defined boundary where the stage was. It can be an outdoor area that we will turn into a stage, on which there can be other people's performances, or ancient historical areas that we will breathe new life into, or international stages where we will present Armenia. Like the space, the body has no boundaries for us, and by creating with people with all abilities, we have only increased our palette: from deaf people listening to music with other senses, and people with different body problems learned new ways of thinking.

Dance is the sincerity that lives in me. Moving as if you are open to the whole world, and at the same time the whole world is just you. In this alarming reality, you can find yourself in dance...

You are the dance that is inside of you.

Shoghakat MLKE-Galstyan

Which Is Our Guilt, God?

Open-Air Contemporary Dance Performance

Duration: 30 min

Date of the premiere: July 26, 2003, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Giuseppe Verdi, Armenian Sharakans (medieval Armenian church music), Dead Can Dance, Jo-Jo Ma, Bobby McFerrin, Japanese Drums

There are 10 people on the stage.

Choreography

The first source of inspiration of the choreography is the forms of ritual worship in different cultures, the second one - the style of Japanese and Chinese martial arts, as well as the forms of the Indian and Tibetan movement thinking, and the choreography has been created by combining them, which is the combination of several movement cultures in one perspective.

Based on the history, movements reveal the psychological weight of every scene and build a theatrical dance space thanks to sensuality.



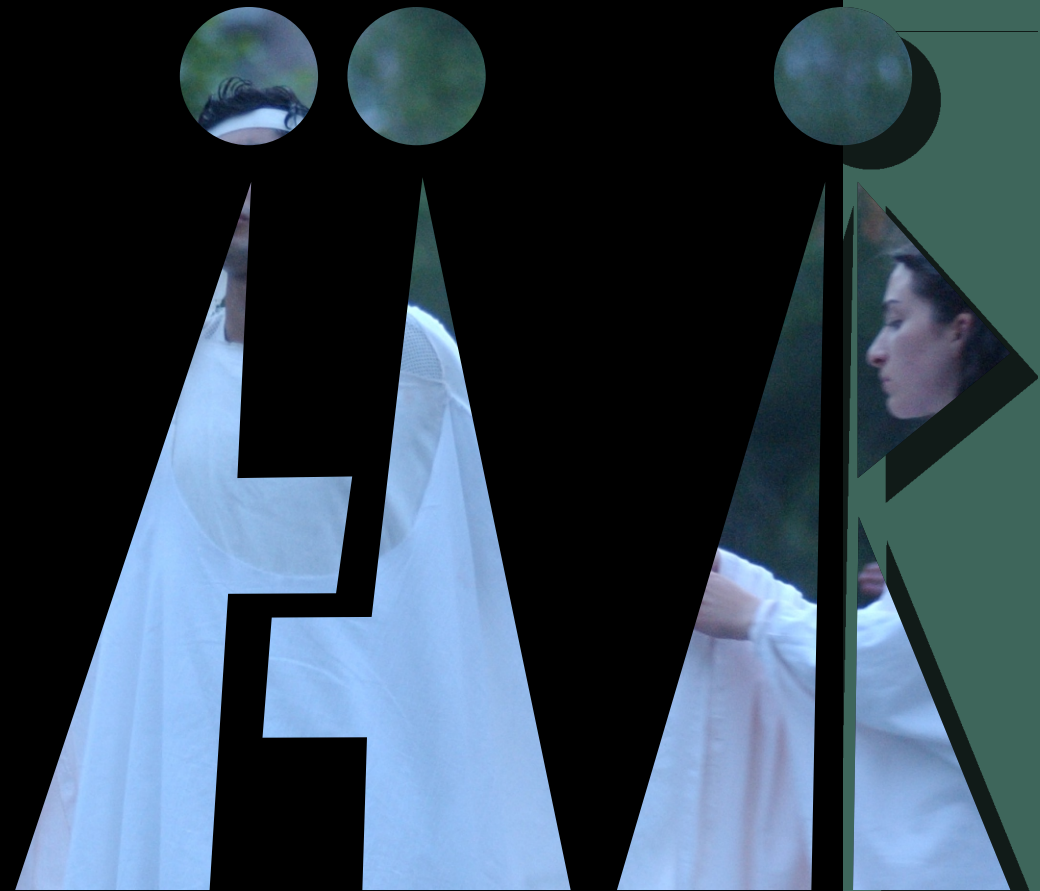
Concept

At first it was the power of Light and everything was in harmony. Equality, which is higher than the choice. Only the guilty human being was out of harmony. The idea of guilt has appeared and everyone was turned away from the light after it. A step, after which there are no moral boundaries. However, humanity still did not realize the devastating consequence of the darkness. The prevalence of Jealousy and Hatred, in which there is only slavery. It is only darkness and hatred towards light.

Self-sacrifice liberated everyone from the prevalence of jealousy and hatred. As a result of forgiveness and realization of guilt, humanity chooses Light and returns to its initial luminous, harmonious state.

And again, the forces of Hatred and Jealousy will wait for their turn in a half-asleep state.

There is only a choice.



Creation

Phosphoric Movement Contemporary Dance Performance

Duration: 40 min

Date of the premiere: June 26, 2004, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage: Heriqnaz Galstyan

Design of dresses: Tsolak MLKE-Galstyan

Music: Indian Folk Music, Armenian Sharakans (medieval Armenian church music), Snot,

Dead Can Dance, Kronos Quartet

There are 7 people on the stage.

Choreography

The subject of the study of choreography has been the movement of animals that merges with the movement of celestial bodies and creates a choreographic space, which is being constructed on the contradiction of a circular movement and a petrified position. A hand movement that turns into a rotation and a rotation that is merged with the Earth's rotation and the eternal rotation of the universe.



Concept

As a result of the Creator's intellectual-creative process life emerged. Life, which carries in it the Creator's ability to create another life. The mind becomes a creative and leading force.

The Creator's thoughts begin to come to life by the Creator's Masculine and Feminine Forces. Throughout the creation process, all forms of life are created from darkness and emptiness, and everything gets its initial appearance. The forms of life confirm their place in the universe and begin to find their identity.

All forms of existence are on the path of self-consciousness and show others their abilities and uniqueness.

Without intellect, all creatures lose their identity and fall into chaos.

Only transformation of the Creator's forces into intelligent beings, like human beings, eliminates the chaos and becomes the pillar around which all forms of life regain their identity. The whole universe is being concentrated in human beings.

There is awareness of being and faith is the next step that will happen as a human creation.

The Creator created us and we try to create.



Roots

Open-Air Contemporary Dance Performance

The performance is based on the Armenian mythology.

Duration: 30 min

Date of the premiere: August 11, 2005, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage: Tsolak MLKE-Galstyan

Design of dresses: Tsolak MLKE-Galstyan,
Atex Fashion Center

Music: Armenian National Dance Melodies, Jivan Gasparian,
Hover Chamber Choir, Snot, Sepultura, Deti Picasso

There are 7 people on the stage.

Choreography

Armenian national dances have a history of millennia and the study has been done not only to discover the preserved dances, but also the pre-Christian and ritual movements.

Kochari and Yarkhushta, the two most popular forms of national folk dance, have become the basis for the choreography.

Using different arrangements of national and folk music, the choreography divided the dance into three main forms: melodic performance, rhythmical performance, and mood performance, on which the choreography is built.



Concept

Here it is told the myths connected with the Armenian pagan gods - Vahagn, Mihr, Astghik, and Anahit - and the stories, which are the base of the creation of the petroglyphs. Through the representation of the legends about the birth of Anahit, Astghik, Vahagn, and Mihr, the formation and usage of their special supernatural forces, and their role in the Armenian worldview, we see the values and ideas of the Armenian people from the very beginning, and we see what was essential for them in nature and in the universe

Gods are becoming alive and getting their forces. Vahagn receives strength and courage, Astghik becomes the goddess of love and water, Mihr controls the Sun, light and time, Mother Anahit has the ability to give life.

In addition to the stories about deities, other stories about the symbol-petroglyphs; Siberian stag, Hunter, Peasant and Ox, show the peculiarities of the old Armenian lifestyle. Armenian deities and symbol-petroglyphs are in harmonious coexistence, when the forces of the gods control the life on the Earth and the nation feel protected. From the legends about the Armenian deities, it is clear that it is specific for them peace-loving motivations and overcoming inner enemies through the realization of their own strength.

At first the nature of the gods was more universal and the national aspect was not separated, but the presence of danger brought them to self-consciousness, and during the conflict they come to the Armenian identity, which is the image of Hayk Nahapet (Hayk the Patriarch). He, defeating the Titanian Bel, sets the beginning of Armenianness, and the formation of Mother Armenia begins.

With Identity to nationality, with nationality to humanity.



Am I Crazy?

Drama Dance, Contemporary Dance Performance

Duration: 40 min

Date of the premiere: October 6, 2006, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage: Heriqnaz Galstyan

Design of dresses: Tsolak MLKE-Galstyan, Atex Fashion Center

Music: Johann Sebastian Bach, Armenak Shahmuradyan, John Hodian, Lisa Gerrard, Dead Can Dance, Kronos Quartet, Apocalyptica, Metallica, Joe Satriani

There are 6 people on the stage.

1 soloist

Creator: Shoghakat MLKE-Galstyan

5 performers

Dream Image: Tsolak MLKE-Galstyan

Internal Negative: Hayarpi Marukyan:

The Fear: Suzanna Harutyunyan

The Surreal: Naira Kolozyan

The One in Love: Arthur Barseghyan

Choreography

The choreography is built on movement which reveals the feeling. Psychological tension and inner clashes are presented in a dance multi-dimension, where feelings and movements are united and separated at the same time. The inner drama is in movement and every step is a mirror reflection of psychology in the body.

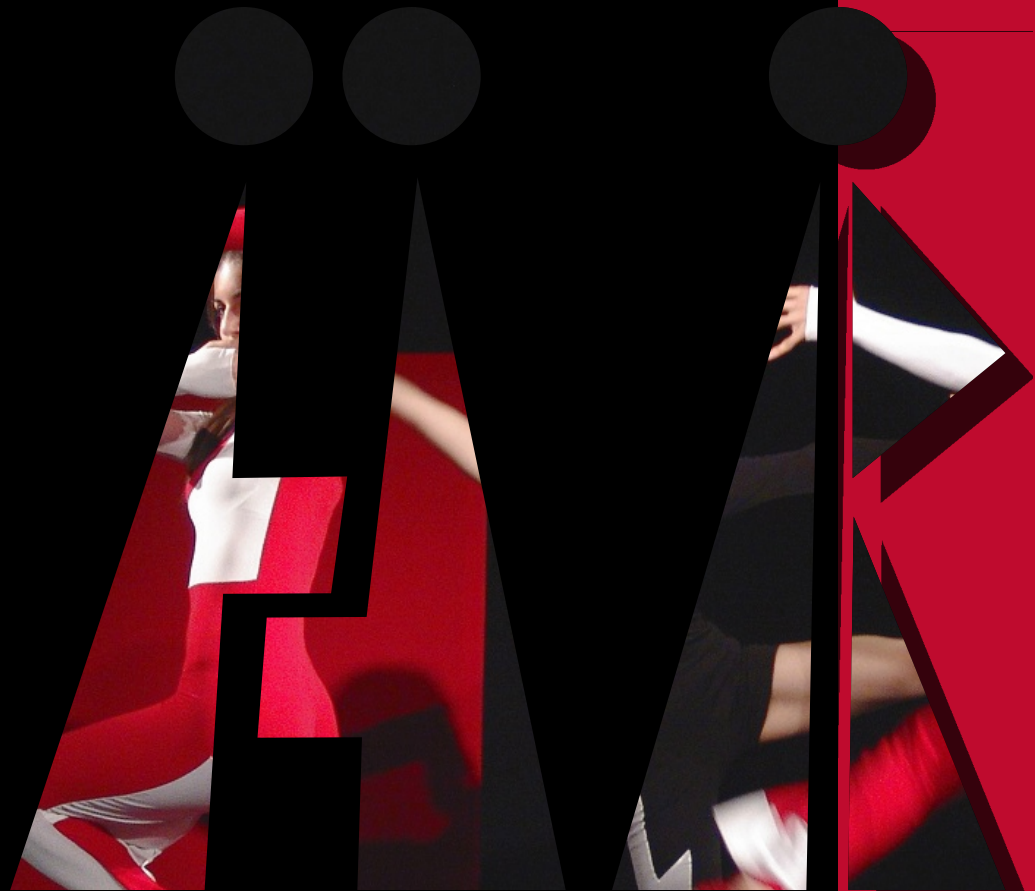


Concept

The Creator tries to enthrall art to herself and a closed system is being created, where everything is self-contained: there are no exits, there is only an impulse for destruction. The Creator is so cut off from her true essence and concentrated on her failed Ego, and everything else loses its significance. The connection with reality is being lost. The unreal is more tangible than reality. She begins to mix the characters created by her imagination with real people: she is in the labyrinth of fears and dreams in her head, and constantly repeating madness has completely embraced her. Reality collides with unreality and the boundaries between reality and unreality blur.

The Creator returns to herself, and feeling a real loss, losing everything she has loved and destroying unrealistic visions she lives with, comes to the secret of true art.

There are no interests, there is art.



The Colors

Action-Painting, Contemporary Dance Performance

Duration: 30 min

Date of the premiere: October 12, 2007, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Johann Sebastian Bach, Jean Baptiste-Lully, John Hodian, Goran Bregovic, Kronos Quartet

There are 2 people on the stage.

2 soloists

Black, Ochre: Tsolak MLKE-Galstyan

Blue, Bordeaux: Shoghakat MLKE-Galstyan

Choreography

Modification of a color to movement which occurs in emotional diversity. Sharp and smooth dance forms are united and creating a similar style without being cut from each other. The movement has a color trail that reveals the trajectory of the movement, which does not allow the look to come off the dance. Multi-dimensional quality of color and movement let even one movement to have dozens of repetitive movements in color and image reflection.



Concept

The colors represent creatures living in human relationships. The colors are personified and represent psychic peculiarities characteristic to a personality and they interact with other colors, that is, with people with another mental structure. There are 4 colors: Black, Blue, Bordeaux and Ochre.

Black is characterized by omnipotence and impotence. Its relationships with other color-characters are of tyrannical essence, because it always wants to establish dominance and feel its omnipotence. It does not have a delicate sensual field.

Bordeaux is characterized by strong sexuality and loves to play with everyone's emotions, using passion and its charm.

Blue is more harmonious and has no emphasis on strengths and weaknesses, but it always wants to be self-established, knowing that it was originally defeated.

Ochre is lacking for identity: it has no face and personality, but it has a strong sensual field and is ready for an unconditional devotion.

The colors experience several forms of human relationships. The tyrannical one, which is being formed as a result of contradiction and is based on force. But as a result, the color realizes that the opposite side of its omnipotence is impotence and loneliness.

Relationships based on passion are selfish and everything happens only at instinctive level. In this case, passion restricts the color and makes the slave of Self.

One-sided love, in which the one who has the feeling can completely lose their identity and Self, but the "Self" of the weakly developed color existing in the consciousness does not allow a complete self-destruction and the color finds itself.

In the relationships based on the indifference, the two sides do not allow each other to understand one another and help themselves, and they are simply immersed in their complexes.

Looking at colors in a non-individual dimension - they are not actually separated and exist in harmony.

A color, a movement, a look...



Sasna Tsrer. Sanasar and Baghdasar

Multimedia, Ethno-Modern Contemporary Dance Performance
The performance is based on the first branch of the Armenian epic "Sasna Tsrer" - "Sanasar and Baghdasar".

Duration: 50 min

Date of the premiere: August 31, 2008, Yerevan, Armenia

Choreographer: Tsolak MLKE-Galstyan

Design of the stage: Tsolak MLKE-Galstyan

Multimedia: Gayane Khachatryan

Design of dresses: Tsolak MLKE-Galstyan,
Atex Fashion Center

Music: Armenian folk music and arrangements of Komitas'
Music

There are 10 people on the stage.

7 soloists

Sanasar: Tsolak MLKE-Galstyan (2008)

Baghdasar: Arthur Barseghyan (2008), Gor Hakobyan (2011)

Tsovinar: Shoghakat MLKE-Galstyan (2008)

Karsoun Joukht Tsam Deghdzoun Tsam: Naira Kolozyan (2008)

Kanach Kaghaki Aghjik: Hayarpi Marukyan (2008),
Elen Petrosyan (2011)

King Gagik: Vardan Davtyan (2008)

Khalif: Andranik Babayan (2008), Petros Ghazanchyan (2011)

3 performers

Choreography

The choreography is built on the embodiment of symbols. Every movement is a symbol, thanks to which dance and symbolic sentences are built. This is a dance system that combines dance thinking with Armenian pre-Christian ritual thinking, that is why a modern ritual event is being created in the context of the epic.



Concept

In the legends and characters of the Armenian epic, we see the basis of the creation of the Armenian thinking, the formation and development of the Armenian character and characteristics special to the nation and the creation of the value system. It is represented the stories of Sanasar's and Baghdasar's birth, their heroic deeds and the construction of Sasoun. In all these stories the values, important for the Armenian people for centuries, are being constantly emphasized, the ideological basis of the Armenian mentality is being exposed layer by layer, and Sanasar and Baghdasar represent the collective image of the Armenian nation.

Sanasar's and Baghdasar's birth is very symbolic, because we witness the phenomenon of "miracle" and faith, which is the most important part of the Armenian thinking and is an existential necessity for the Armenians. Tsovinar's belief in the highest powers is also of life-saving significance for the nation, and Tsovinar's character shows the importance of mothers and women in the survival of the Armenian nation.

Sanasar and Baghdasar's special supernatural power, uprightness, loyalty, fearlessness, sense of compassion and justice are also sitting in the depths of the consciousness of the Armenian people and have been decisive for the nation.

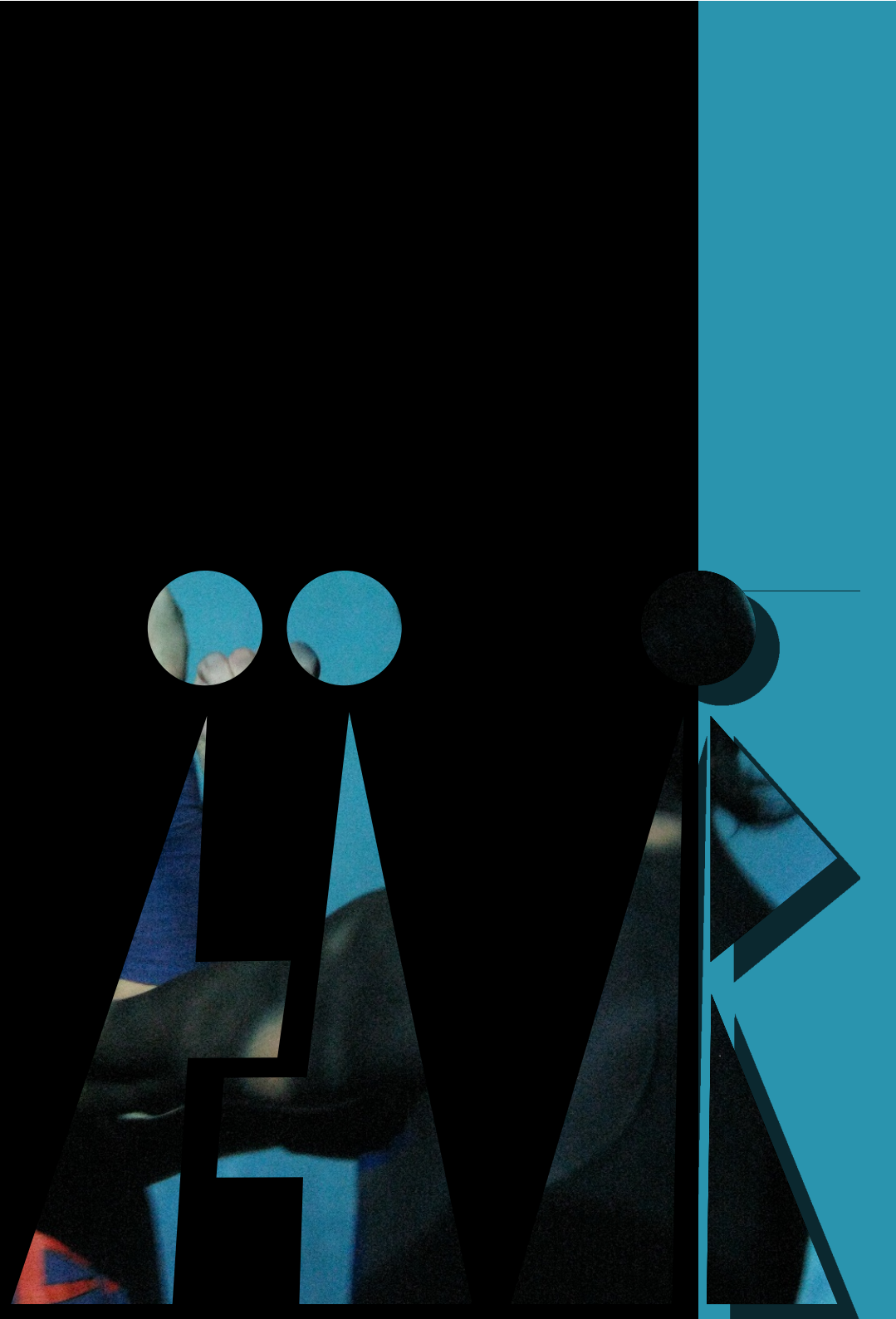
The Khalif of Baghdad is a collective image of all the evildoers who are always defeated by Sanasar and Baghdasar, thanks to their strength and faith.

Everything surrounding Sanasar - Tur Ketsaki, Khach Paterazmi, and Qurkik Jalali - are the manifestation of the supernatural power of the characters of the epic passed on from generation to generation.

Sanasar's and Karsunjukht Tsam Deghdzun Tsam's love story is the sensual phase of the epic. Their love, represented by the equality of men and women, is the evidence of centuries-old Armenian family culture in the epic. Baghdasar's and Kanach Kaghaki Aghjik's love story and Tsovinar's maternal blessing joins to all of this as the end of the first branch of the epic and the beginning of the other branches.

The path, Sanasar and Baghdasar passed through, is similar to the Armenian history, which is a constant struggle for the preservation of its territory and identity.

Mher's time has come.



Komitas 10 Commandments

Emotional Dance, Contemporary Dance Performance

The performance is based on the work "Ten Commandments to the Singer" and personal letters of Komitas Vardapet.

Duration: 40 min

Date of the premiere: October 2, 2009, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Design of dresses: Tsolak MLKE-Galstyan, Atex Fashion Center

Music: Komitas (live performance - 2019)

There are 7 people on the stage.

4 soloists

Komitas: Tsolak MLKE-Galstyan

The Inspired One, Nurse: Shoghakat MLKE-Galstyan

The Image of Light: Naira Kolozyan (2009), Shoghakat MLKE-Galstyan (2015)

Paper: Naira Kolozyan (2009), Lianna Mkrtchyan (2019)

Hands of the Gutter: Shoghakat MLKE-Galstyan (2009) Petros Ghazanchyan (2015)

Student: Lusine MLKE-Galstyan

Girls, Women: Shoghakat MLKE-Galstyan (2009), Naira Kolozyan (2009), Lianna Mkrtchyan (2019), Zhanna Ikhtaryan (2019)

2 musicians

Lusine MLKE-Galstyan (2019)

Eliza Baghdiyan (2019)

Choreography

The movement is stopped, but it is not a pause, it is the transition of music through a body. There is no speed, there is a balance between movement and music. The choreography reveals the petrified position as a moving body. The pause is an entanglement of a step with music.

ur hearts.



Concept

Komitas was destined to choose a very difficult path that was illuminated by his genius and selfless love for the Armenian nation. Komitas chooses the path of the creator, inspirer, the savior of the Armenian culture. Komitas realizes that only by turning to the national roots, one can create pure music, because music is in the nation – it is the symbol of its essence and the inseparable companion of its life. Komitas improves Armenian folk music, returning pure and simple melodies and retrieving the original and rich folk and spiritual musical heritage. He inspires everyone and becomes a teacher, whose work has revived the Armenian culture. Komitas becomes the person, through whom the whole world begins to get acquainted with and be inspired by the Armenian music and feel the depth of it.

The first phase of the Armenian Genocide of 1915 is the destruction of culture and the bearers of culture, and the second phase is the annihilation of the nation. Komitas witnesses all this.

And here is the silence and death of the great musician, and the loss of the whole nation, which will survive and rise from its pain

Through Komitas music, the Armenian nation found and recognize its soul and its spiritual identity.

As long as we exist, Komitas will always live in o



Dreams in Dreams

Contemporary Dance Performance

Duration: 50 min

Date of the premiere: September 12, 2010, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: John Hodian, Kronos Quartet, Jean Baptiste Lully, Giovanni Battista Pergolesi, Johann Sebastian Bach, Antonio Vivaldi, Philip Glass, Lisa Gerrard, Arvo Pärt

There are 7 people on the stage.

3 soloists

The Suitcase Carrier: Tsolak MLKE-Galstyan

The Bag Carrier: Shoghakat MLKE-Galstyan

The Backpack Carrier: Naira Kolozyan

4 performers

The Suitcase Carrier: Gor Vardanyan

The Suitcase Carrier: Vardan Davtyan

The Backpack Carrier: Nane Hovsepyan

The Bag Carrier: Elen Petrosyan

Choreography

The main dance structure is based on the combination and contrast of the floor and standing way. The study of choreography begins with the modification of lying movements, which symbolize the movements of a person standing mirror-like to the sleeping person, who are dancing lying on the standing dance floor. As a second dance dimension, the body of a partner is being discovered as a space continuing own movement. The study of dance is done on parts of the non-dancing parts of body, such as eyes, where dance enters non-dancing part of body, and dancing unreality is being manifested.



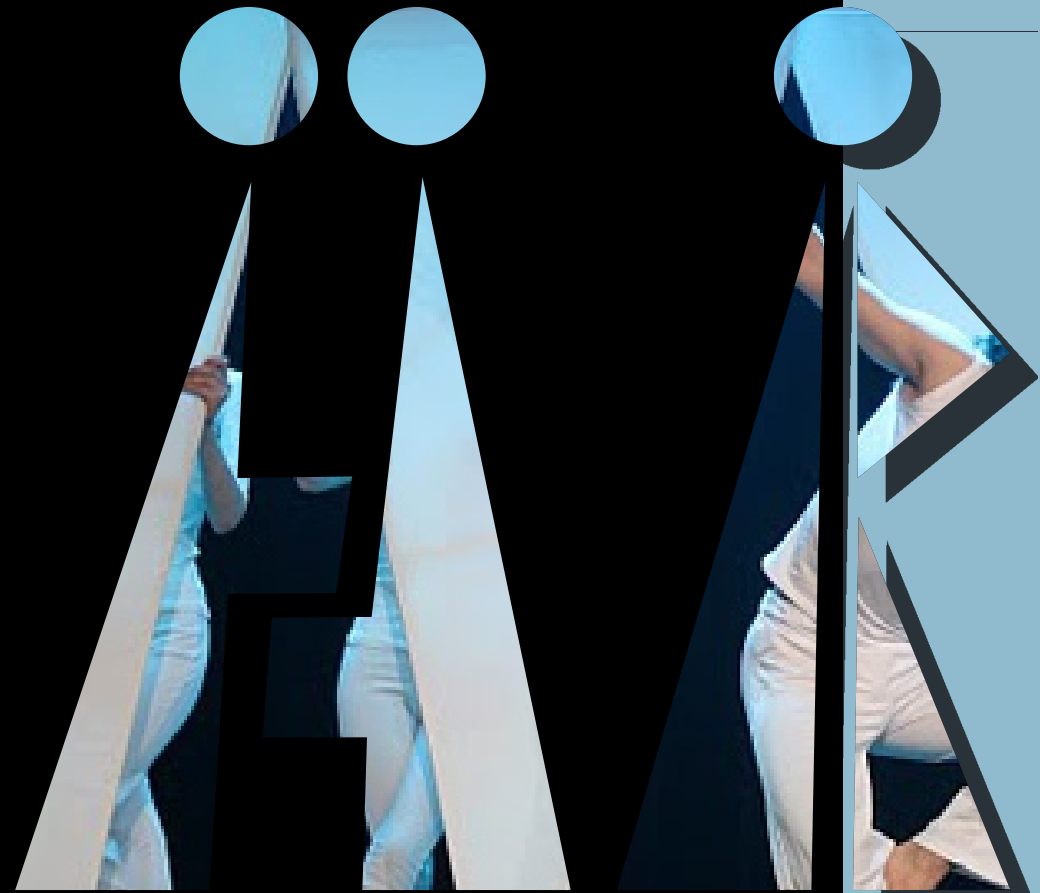
Concept

We live in a soulless city where we see dreams. The city of the real world is presented with its unbearable cruelty and inevitability. The reality created by heroes is distorted and does not rely on harmony. Those, who live in that reality, are characterized by loss of identity, escape from their own feelings and freedom, and dependence on temporary values. The social Self, which replaced the true identity, the inability to live beyond the rules of the crowd and the mania of self-assertion makes them faceless and lifeless city dwellers. The nightmares created by bisected consciousness turns reality into mental hell, which cannot be overcome while being awoken. From there, the transition to dream reality begins.

In a dream all external obstacles vanish and all the psychic layers of the individual are opened. The boundaries of the impossible and the possible are broken and there is no control. In this situation, the characters start to be self-realized and all the emotions, desires, and weaknesses, which are hidden in the real world, rise up. In a dream, life is being endured in all its manifestations. The acceptance of the mistakes made in reality happens and the establishment of justice by punishing themselves. The dream becomes so strong that the connection with the reality is being cut off and life begins to turn into a dream. In reality, the characters lose their face so much that they seem to become a unified consciousness. Random moments of awareness make them to understand that this unification is the realization of the dream hidden in the layers of their minds, but the unbearableness and inevitability of real life pushes the characters to the dreams to regain their lost essence.

The boundaries of reality and dreams disappear, and only disappearing sense of differentiation of the real and the unreal remains.

We live in the city of dreams where we see dreams.



Black Castle

Open-Air Contemporary Dance Performance

This performance is inspired by the real political events that took place on March 1, 2008 in Armenia.

Duration: 30 min

Date of the premiere: August 11, 2010, Tsaghkadzor, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage: Hrachya Galstyan

Design of dresses: Tsolak MLKE-Galstyan

Music: Apocalyptica, Dead Can Dance, Snot

There are 6 people on the stage.

6 soloists

Crown Bearer: Tsolak MLKE-Galstyan

Crown Bearer: Shoghakat MLKE-Galstyan

Crown Bearer: Naira Kolozyan (2010), Petros Ghazanchyan (2012)

Crown Bearer: Elen Petrosyan (2010), Adam Khalatyan (2016)

Crown Bearer: Vardan Davtyan (2010), Karlen Karapetyan (2016)

Crown Bearer: Gor Hakobyan (2010), Satenik Margaryan (2012), Narek Aleksanyan (2016)

Choreography

The main choreography is the unified movement of dancers and a metal formation, in which there is an element of the physical theatre. The metal formation is a source of inspiration for the choreography. Dry and rough movements and stretches continue the form of the metal and the movement does not freeze when it enters the metal. It is transformed into a force that becomes a feeling.



Concept

The performance is dedicated to the political events that took place in Yerevan on the 1st of March, 2008 - to the clashes between the opposition and state forces.

There is no time, there is no state. There are people who seek power at every cost, and together they build a castle enlightened by their black souls, which ultimately will lead to an inevitable destruction.

The instinct of power possesses over the participants of mass conspiracy with all its strength and they want to feel the omnipotence given by the power, the symbol of which is the crown. The force specific to power that creates an illusion of controlling the lives and deaths of others, causes the conspirators to resort to every means and get the crown. And that obsession kills the human in them in the pursuit of power and creates the characters that start war against everyone, for the sake of supremacy.

There are no true kings, there are creatures who bear the crown. The Crown Bearers begin to dominate the throne. Some of the Crown Bearers use the idea of heroism and become the ruler of the crown. Those, who have more natural strategic thinking, use the weaknesses of others and reach the throne. Those, who know the dangers of power got through violence, are creating a totalitarian system of fear and trying to protect the power they have established or create symbols that will eternalize them.

The illusion of having power has blinded everyone and created a chaotic situation, in which there is no control, and all the Crown Bearers are rulers. They are so into the idea of power that they no longer rule, but each of them thinks they are the invincible and the only king. They forgot that from the very beginning there is one puppeteer, who uses everyone to maintain his power. The constant war goes on, but its end is an absolute decline and destruction.

One of the Crown Bearers realizes that there is no power, only the illusion of power. He goes for self-sacrifice, but the rest of the Crown Bearers also die, because the most expensive price is paid for power.

Our struggle is over. It's your turn.



Plays About Death

The Mortally III

Contemporary Dance Performance

Duration: 15 min

Date of the premiere: October 6, 2011, Yerevan, Armenia

Author of the concept of the performance: Tsovak MLKE-Galstyan

Choreographers: Tsovak MLKE-Galstyan, Shoghakat MLKE-Galstyan

Design of the stage: Tsovak MLKE-Galstyan

Music: Lisa Gerrard

Soloist

The Mortally III: Shoghakat MLKE-Galstyan

Choreography

Movements that come from thoughts and are inspired by the perspective of personal death. The dance reminisces an anesthetized body that accepts the form of the movements exhausted from the pain.



Concept

The Mortally Ill stands at the edge of her life and has stopped fighting against death. She is completely possessed with despair and all-embracing pain. She does not have faith, which has deprived the Mortally Ill of the will to live. She believes that only death waits for her in future. She is going to death, constantly finding the evidence of inevitability of death. The life, that is behind, was unpleasant and unattractive, and now there is only cruel and inevitable death. The only thought that leads her is to find liberation from the pain through death: she begins to cling to the idea of getting rid of the pain. The pain is excruciating and the only salvation is anaesthetization, which is something seducing the Mortally Ill in death.

Death is an inevitable liberation from everything.



Plays About Death

The Murderer

Contemporary Dance Performance

Duration: 15 min

Date of the premiere: October 6, 2011, Yerevan, Armenia

Author of the concept of the performance: Tsolak MLKE-Galstyan

Choreographer: Tsolak MLKE-Galstyan

Design of the stage: Tsolak MLKE-Galstyan

Music: Antonio Vivaldi, Kronos Quartet

Soloist

The Murderer: Tsolak MLKE-Galstyan

Choreography

An unending movement that does not have full stops, but has commas that change the direction of the movement rather than the form. The content and speed of the dance is in the nerve, which reveals the theme by music.



Concept

This is not a work. This is a struggle between a human being and death, where the Murderer wants to prove to himself that he is not powerless against death, and the path, through which the Murderer is trying to show it, is a murder. He kills as he can temporarily defeat death and feel life only by this. He wants to feel his vitality through the death of someone else. The Murderer becomes an instrument of murder, who survives only by causing death to others. However, he realizes that all this will inevitably bring to his death, and the Murderer's greatest desire is to be turned into an instrument causing death.

Life as a struggle against death and death as a work.



Plays about Death

The Suicidal

Contemporary Dance Performance

Duration: 15 min

Date of the premiere: October 6, 2011, Yerevan, Armenia

Author of the concept of the performance: Tsolak MLKE-Galstyan

Choreographers: Tsolak MLKE-Galstyan, Naira Kolozyan, Petros Ghazanchyan

Design of the stage: Tsolak MLKE-Galstyan

Music: Johann Sebastian Bach, Apocalyptica, DakhaBrakha

Soloist

The Suicidal: Naira Kolozyan (2011)

The Suicidal: Petros Ghazanchyan (2013)

Choreography

Choreography, which is based on the circle, which summarizes the dance in the repetitive movements. The steps are built with combination with the smooth and the slow in the dry.

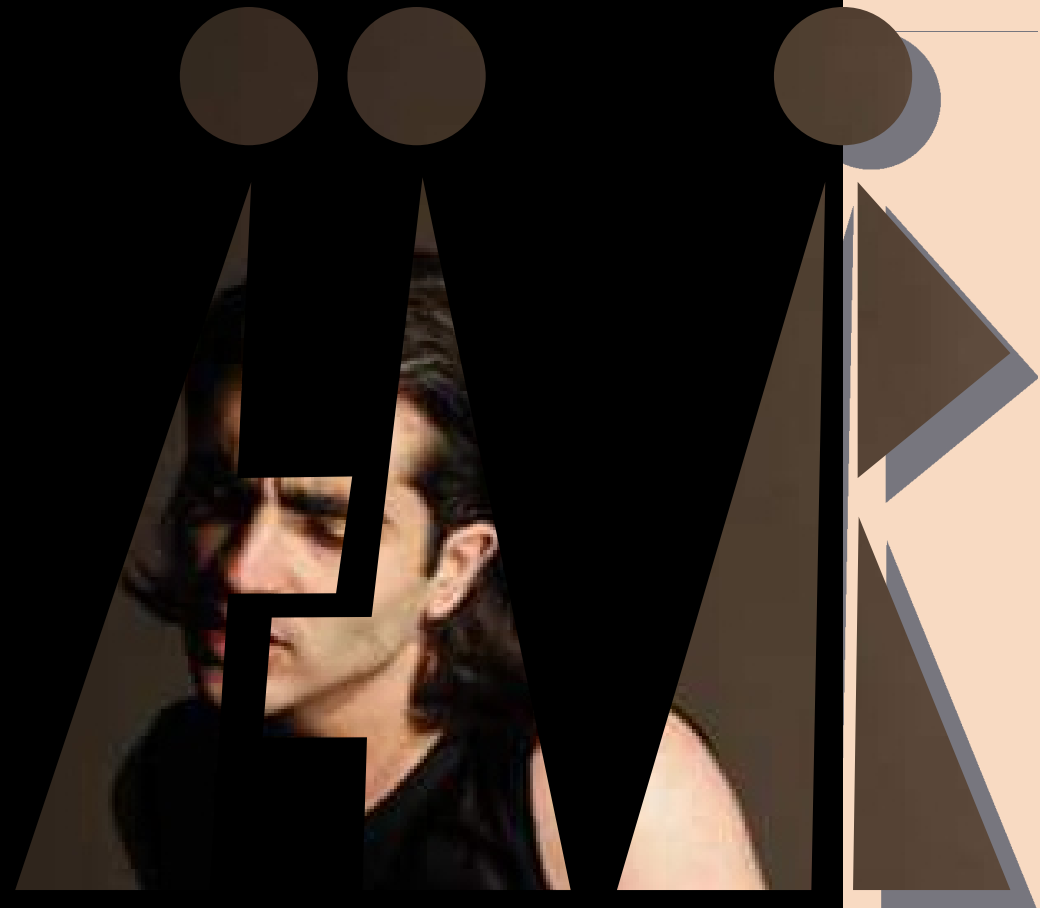


Concept

Fear from life brings to the thinking about the inevitable death, and these thoughts turn into action. The Suicidal is not able to feel the bright side of life: he is in the darkness, which is getting darker and becomes more destructive. The Suicidal does not really live, he is scared. The Suicidal, constantly struggling with fears, feels that he is defeated in that game from the beginning, because fear is the only means of his defense. Fearing from life, he denies it and yearns for death with all his heart. His only purpose is self-destruction and all the particles in him wanting to live are slowly dying. Fears become more and more intense, as the Suicidal needs them for being protected from life.

He is defeated forever in the struggle against life, and the only salvation is death, and all this leads to a final decision: finish this useless and monstrous process, called life. The Suicidal prefers death without fear, rather than life covered with fears.

You can kill yourself while killing your fears.



Soldiers

Contemporary Dance Performance

Duration: 30 min

Date of the premiere: October 4, 2012, Yerevan, Armenia

Choreographer and author of the concept of the

performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Jean-Baptiste Lully

There are 2 people on the stage.

2 soloists

Soldier: Tsolak MLKE-Galstyan

Soldier: Petros Ghazanchyan

Choreography

The choreography is inspired by and built on the movements of the sharp cutting weapons. The movement is a transition of a beat to the music, which merges sharp and rough choreography with manly struggle. The speed is built on pauses and unites with movement beyond the frames of music.



Concept

This is a war that forces people to fight for artificial values that are being completely eliminated in the battlefield and make the war an end in itself. In the battlefield, these soldiers realize the transitivity of everything and have no longer a homeland, a flag, values. In the war, life is devalued and everything loses its meaning. The fight has become a habit and the only way to live. The soldiers fight against each other because besides fighting, they do not know anything, and besides war, they have not seen anything. They know only the endless struggle between death and life, which has become a game.

Everywhere is blood, which constantly flows. This blood has no beginning, no end. It's an endless substance, and they have lost the idea of human nature of it: they are in a half-crazy reality where blood is another toy.

In reality, the soldiers are not even enemies, but the people, who are alike, people with a very cruel biography, who have come out against each other and will fight without pity and till the end. The end is one: a brotherly grave for the soldiers.

There are no enemies: there is a war that gives rise to enemies.



Conversation of Thoughts

Open-Air Contemporary Dance Performance

Duration: 30 min

Date of the premiere: June 13, 2012, Perm, Russia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Philip Glass, Dead Can Dance, Michael Newman, Apocalyptica, Antonio Vivaldi, Arvo Pärt, Kronos Quartet

There are 6 people on the stage.

6 soloists

Light Thoughts: Shoghakat MLKE-Galstyan

Light Thoughts: Petros Ghazanchyan

Unintelligible thoughts: Tsolak MLKE-Galstyan

Unintelligible thoughts: Naira Kolozyan

Heavy Thoughts: Elen Petrosyan

Heavy Thoughts: Satenik Margaryan

Choreography

United movements become individual and at the same time do not lose the unity. Whenever a movement starts, it is being responded in all performers by individual choreography. The contrast between the united and individual choreography is evident and incompatible performance styles are being combined. The material becomes a visual element of a dance that transforms and brings ethereality to the movement.

e head.



Concept

Thoughts exist separately and are endowed with clear individual characteristics. There are three types of thoughts: Light thoughts that make thinking absolutely light. Heavy thoughts that make thinking absolutely hard. Unintelligible thoughts, when thinking is between consciousness and unconsciousness.

Light thoughts are trying to establish themselves, showing that through them all the positive vital forces exist. Heavy thoughts show that, despite the fact they cause many questions, they are endowed with great depth. Unintelligible thoughts show that they have mysterious and creative essence and the existence continues with it.

Periodically, thoughts are able to establish their power in the head and become a dictating element. The thoughts influence each other and remove each other from their pure state, and thinking is shaped in this area. The thoughts create a ring and are chained and tied together. They begin to act in harmony and successively substitute for one another, making the thinking more harmonious and complete.

Thoughts exist in space and only being united in our minds they create thinking.

Thoughts are independent, but thinking is only in th



The Sound of Loneliness

Music of Movement

Duration: 40 min

Date of the premiere: April 7, 2013, Yerevan, Armenia

Choreographer and author of the concept of the performance:

Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Vache Gharibyan - a creator of the special melodies

There are 3 people on the stage.

3 soloists

Loneliness: Shoghakat MLKE-Galstyan

Prisoner: Tsolak MLKE-Galstyan Turnkey: Petros Ghazanchyan

Choreography

Music of Movement

This is an authorial approach, based on the liberation of dances from the power of music. The movement is not in silence, on the contrary, the movement dominates over the music. The movement becomes a decision-maker in the creation of a sound.

With the instruments of music of movement, we get the space in which the performer doesn't turn into a listener and a reproducer of music but into people who accrete with music, and music is the continuation of their movements. This is a creative way: to take out dance to a new dimension, where the performer is liberated from music, becoming the creator of music of movement.



Concept

Loneliness is visible and sensual. Turnkey and Prisoner are being divided with bars and are united with Loneliness. Prisoner is doomed to an inevitable Loneliness and his being is possessed by it. He will feel the unbearable presence of Loneliness once and for all, as it is the only companion of imprisonment. Turnkey struggles against Loneliness in his freedom, but eventually Loneliness possesses over him too.

Loneliness becomes the only feeling that exists in their reality. Turnkey is trying to throw off the pain of Loneliness through cruelty. But the feeling of Loneliness is getting deeper. For a moment, Prisoner is reconciled with his loneliness and enjoys the pain which it causes. This is the circle drawn by Loneliness in which the domination of Loneliness is endless and cannot be crashed down by anything. They are eternally tied to each other with the threads knitted by Loneliness. They are in the same situation, as Loneliness is not conditioned by freedom and imprisonment - it is an integral part of human existence.

Loneliness is the witness of Prisoner's reality and, at the same time, becomes the permanent companion of Turnkey's future.

Loneliness is the only feeling that will never leave you alone.



No More Lies

Site-Specific Contemporary Dance Performance

Duration: 30 min

Date of the premiere: February 25, 2014, Yerevan, Armenia

Author of the concept of the performance: Tsolak MLKE-Galstyan

Choreographers: Tsolak MLKE-Galstyan, Shoghakat MLKE-Galstyan, Petros Ghazanchyan

Design of the stage: Tsolak MLKE-Galstyan

Authors of live music: Mohammad Moazzeni, Lusine MLKE-Galstyan, Araz Esmaeili, Astghik Mamikonyan

There are 7 people on the stage.

3 soloists

The Truthful: Tsolak MLKE-Galstyan

The Truthful: Shoghakat MLKE-Galstyan

The Truthful: Petros Ghazanchyan

4 musicians

Mohammad Moazzeni

Lusine MLKE-Galstyan

Araz Esmaeili

Astghik Mamikonyan

Choreography

Movements are in space. The performer is restricted by space, but at the same time, this limitation brings to the discovery of new forms of dance.

Choreography is mainly based on a performer's improvisation inspired by space. Movements seek to go upward and the material becomes the continuation of the movement. The object becomes a part of the body. The dance has four components: space, object, material, body.



Concept

We are talking about lies that are everywhere and so entangle in the lives of the society and individuals that have turned into the truth for all. The ones, who carries lies, have become The Truthful ones and build lies, sometimes waking up and trying to overcome it.

One of The Truthful people is in the spider's web of lies of the society and tries to destroy it and get rid of the spider's web. However, he is a member of the society and the result of the struggle is a defeat, because all the other members of the community will always pull him into the lies.

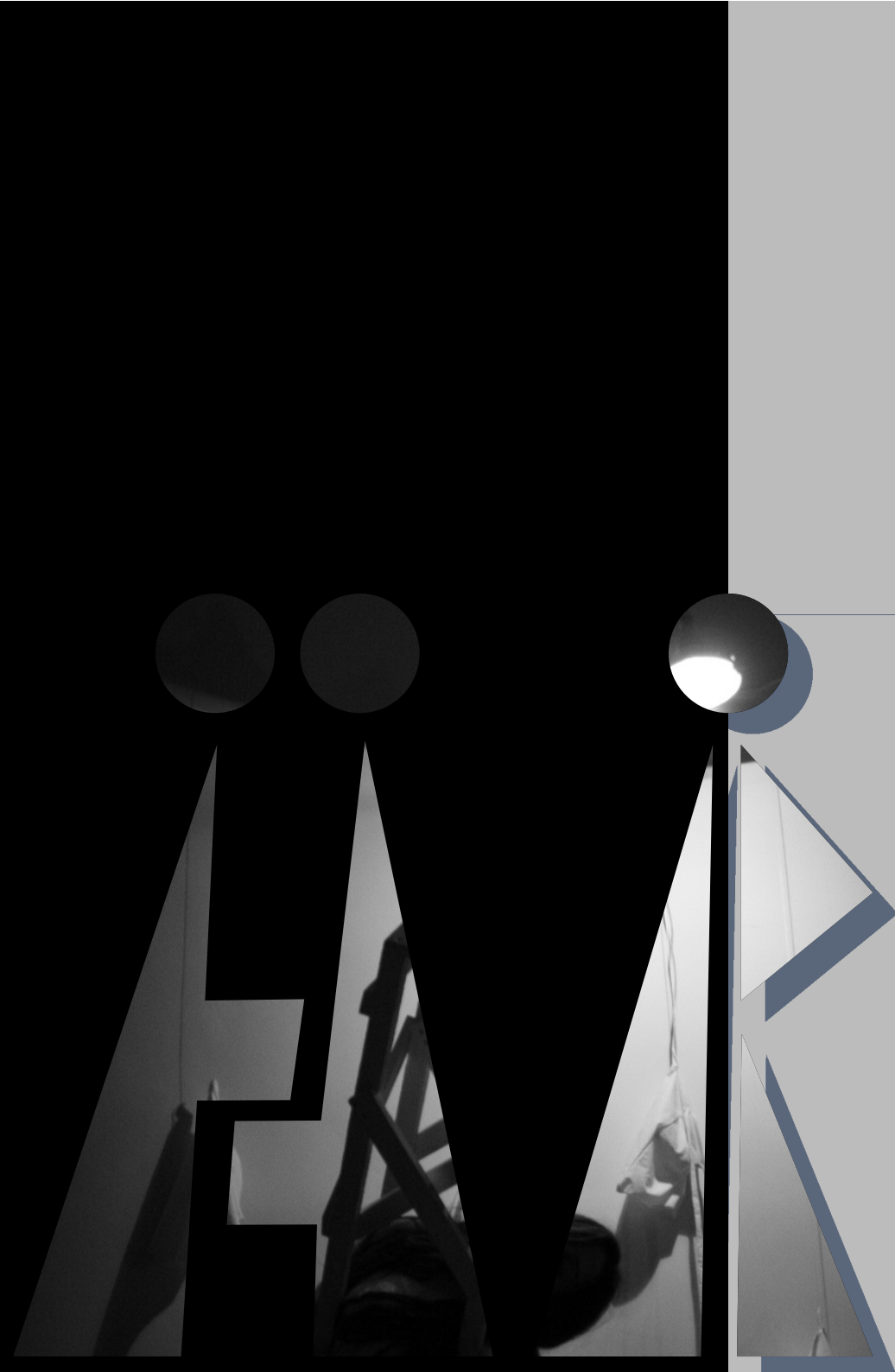
The number of lies is constantly increasing, and the whole life and essence of The Truthful people is filled with it. The lie creates a closed and full space, which does not have exits and suffocates those within it.

Lies are always there and create new lies. Everyone is the carrier of their lies and there is no way to get rid of those lies.

The most powerful and dangerous form of lies is self-deception, because it gives false comfort and temporarily destroys the painful truth. But self-deception is being disappered as a result of the revelation of another lie and it remains only to choose either loneliness or another lie.

Lies are pressing so much on those, who live with it, that they become a cage, the form of which they are trying to change and get out of it in every way. Sometimes they succeed in getting out of the cage, but the final exit cannot be found, because everything around is covered with lies.

This is the civilization of lies.



The Fly

Site-Specific Contemporary Dance Performance

Based on the short story with the same title by Hrachya Galstyan.

Duration: 30 min

Date of the premiere: October 7, 2014, Yerevan, Armenia

Author of the concept: Hrachya Galstyan

Choreographer: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Authors and performers of music: Tiezerk Band

There are 5 people on the stage.

3 soloists

Fly: Shoghakat MLKE-Galstyan

Spider Present: Tsolak MLKE-Galstyan

Spider Past: Petros Ghazanchyan

2 musicians

Lusine MLKE-Galstyan

Astghik Mamikonyan

Choreography

The performance consists of a thinking that is divided between solo dance and the pair dancing. The topic is presented in the same choreography which is being changed due to performance. The animal instinct is transformed into a movement that is getting a reflection revealed in the human body. All performers have the same choreography being shaped as a united action with individual accents.



Concept

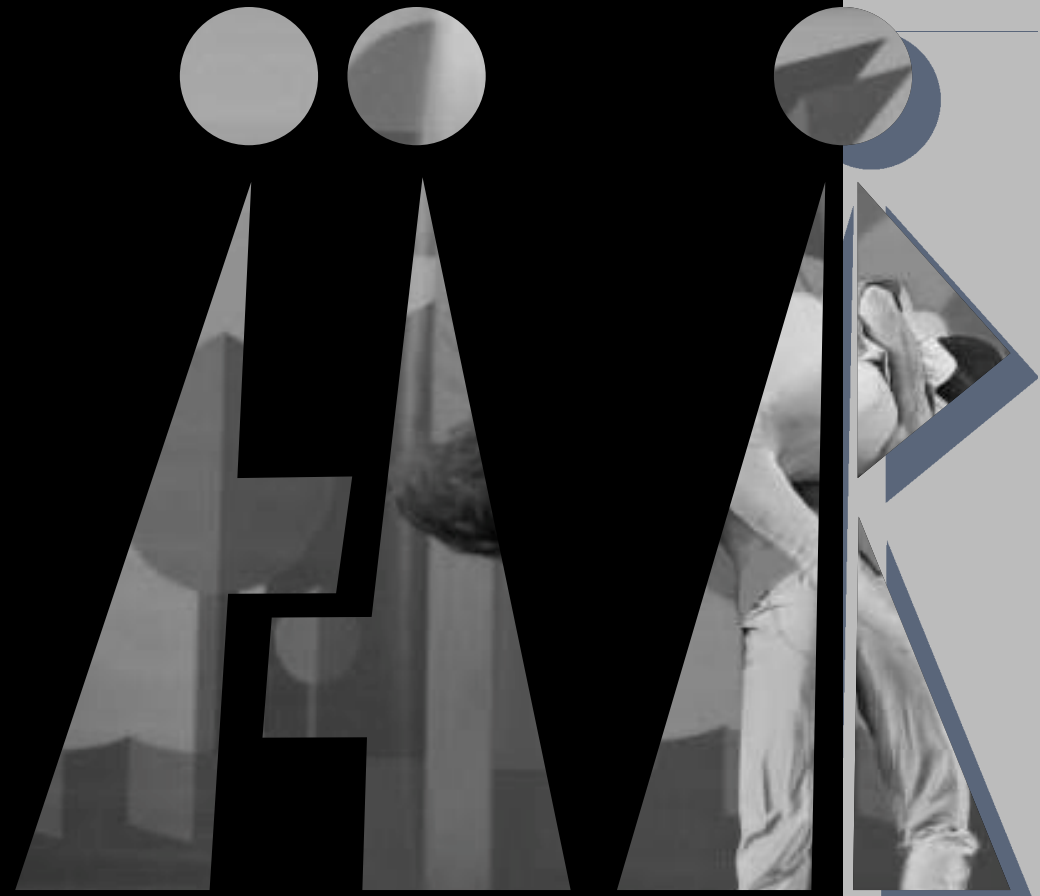
Past has completely dominated consciousness and has made present a nightmare, deleting all the boundaries between past and present. In reality, time has frozen in one point, within the frames of one act and everything is turning around it. Through memories, an attempt is made to understand the motivations of the committed crime. Experiencing what happened in past, the reduction of the bounds of the human and the animal happens, which only leads to the urge of having pleasure. **The character turns into the Spider, and his action turns into tearing the Fly to pieces in a spider's web.**

Realizing the whole horror of the incident and, at the same time, seeing his monstrous essence, an attempt is made to convince himself that his nature is different, and all this is only manifestations of his past. But, constantly experiencing his own past, he realizes that his essence remains the same and the monster of past is part of himself.

An unsolvable inner contradiction is being created: it is impossible to forgive mistakes and get rid of the past. Past slowly kills present and liberation from past becomes the only desire.

The day was over. The sun disappeared. It was the time when the colours of the dawn and the sunset were the same.

Hrachya Galstyan



Names

Emotional Dance, Contemporary Dance

Joint Performance: Armenia-USA

The performance is dedicated to the 100th anniversary of the Armenian Genocide.

The performance is based on the actual stories of the orphans, who survived the Genocide.

Duration: 30 min

Date of the premiere: October 8, 2015, Yerevan, Armenia

Choreographer and author of the concept of the performance:

Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Authors and performers of music: Tiezerk Band

There are 7 people and on the stage.

4 soloists

Mushegh: Tsolak MLKE-Galstyan

Vane: Shoghakat MLKE-Galstyan

Serob, Genocidal Executioner: Petros Ghazanchyan

Grigor (Serob's brother):

Invited performer - Aram Alexander Atamian Harvey (USA)

3 musicians

Lusine MLKE-Galstyan

Eliza Baghdiyan

Astghik Mamikonyan

Choreography

The emphasis is put on sensuality. Emotional experience is in motion, and the whole choreography obtains an accentuated sensual and emotional shades. The actions are inspired by the events, and the events are inspired by the reality. And this connection is the link uniting the choreography. Movements are tense, nervous, but at the same time, quiet as inevitability. The big circle of the choreography is based on a childhood game which changed into a movement that reflects the hard situation by being transformed all the time.

pted childhood friends.

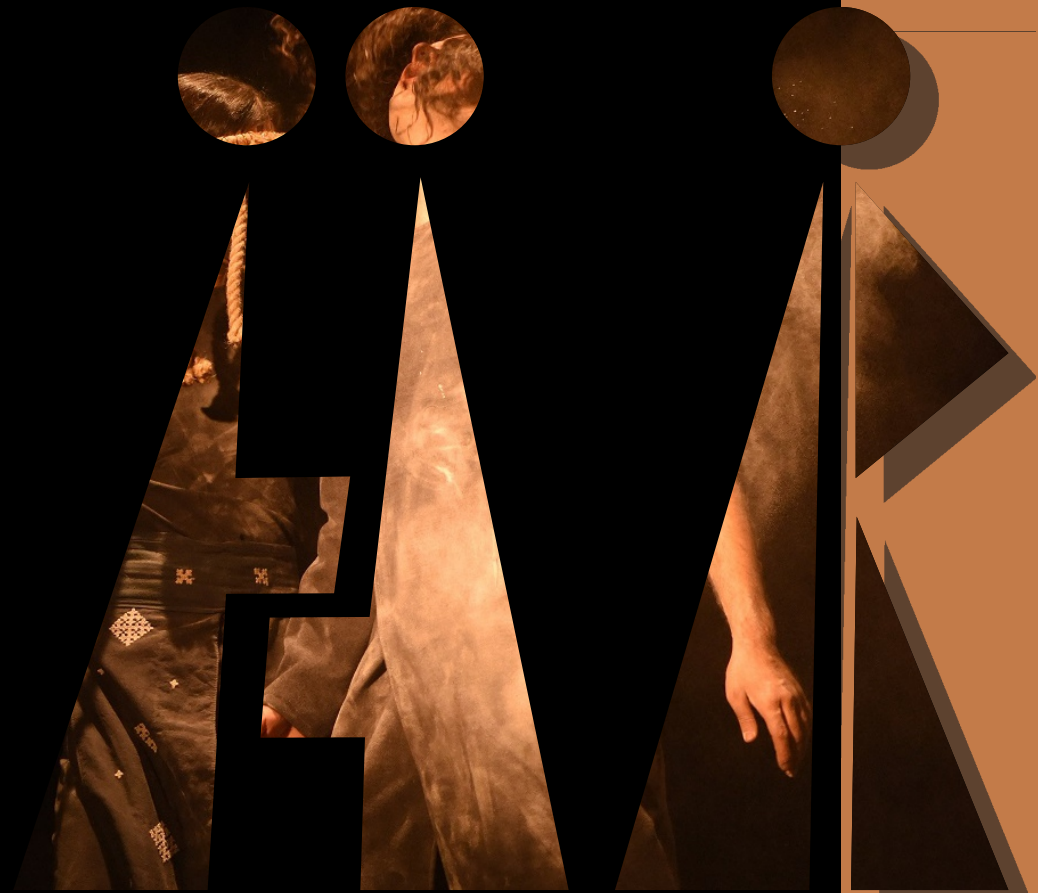


Concept

Vane, Mushegh, Grigor, Serob: 4 children, whose names are turned from the game to a shout. The reality of the Genocide interrupted this childhood game and turned the childhood into a nightmare. Interrupted human lives and a series of bodies which seems to be endless that eradicate childhood and spreads fears and horror. Children who are trying to escape and survive under the conditions of all-embracing destruction. There is a sense of powerlessness all around, combined with the hope of finding a way to avoid that crime. But there is no way, since there is only a chain of the crime that is getting smaller, taking away many lives. While finding a way to salvation, children find each other and rediscover lost childhood for a moment.

Only one person succeeds in crossing Deir ez-Zor - a desert that witnessed our loss. And the survivor of the genocide, Vane, forever holds in her memory the horrors of the massacre and experienced not-yet-lived-lives and with her name, symbolizing one of the cities of Western Armenia (Van), she will permanently live in a foreign country, being a part of her lost homeland.

And Vane will always hear the names of her interr



Lavash

Physical Performance, Contemporary Dance
Armenia-Israel

Joint Performance: MIHR Theatre and Gabrielle Neuhaus Physical Theatre

The Performance is dedicated to the 100th anniversary of the Armenian Genocide. The process of the preparation of lavash (Armenian traditional bread) is shown during the performance, which contains the secret of life and survival of the nation.

Duration: 30 min

Date of the premiere: October 4, 2015, Yerevan Armenia

Choreographers and authors of the concept of the performance:

Tsolak MLKE-Galstyan, Gabrielle Neuhaus, Shoghakat MLKE-Galstyan, Petros Ghazanchyan, Kazuyo Shionoiri

Design of the stage: Tsolak MLKE-Galstyan, Gabrielle Neuhaus

Design of dresses: Tsolak MLKE-Galstyan, Petros Ghazanchyan, Atex Fashion Center

Authors and performers of music: Tiezerk Band

There are 8 people on the stage.

5 Soloists

The Survived: Tsolak MLKE-Galstyan,

The Survived: Shoghakat MLKE-Galstyan

The Survived: Petros Ghazanchyan,

The Survived: Gabrielle Neuhaus The Survived: Kazuyo Shionoiri

3 musicians

Lusine MLKE-Galstyan

Eliza Baghdiyan

Astghik Mamikonyan

Choreography

Choreography is inspired by the real movements of the preparation of lavash. Physical tension is merged with the softness of the movement and with the sound. The dance is inspired by the material. The material becomes a full part of dance both from the perspective of inspiration and performance. Movements are not being separated from the material and the material is not separated from movements: they are united and joint. The dance is quiet and tense simultaneously and uses performer's inner contradiction of the fast and the slow. The performer coalesces with the material and the material goes beyond the classical perception of the material, turning into an actor.



Concept

Culture is concentrated in one of the Armenian national symbols - lavash (traditional Armenian bread) and in its preparation.

Lavash is the best and most important character of the performance, acting as an indispensable element important for the existence of the nation and for its united consciousness. All the nations of the world, which have bread in their culture, have a unique attitude toward bread.

The life of the nation and its attitude towards the process of creation is seen in the preparation of lavash. Lavash is animated since it has come out of the scope of the means essential for the mere physical existence and has become a symbol of culture and national identity. Destruction of the nation begins with the destruction of culture. Cultural genocide is the first precondition for a nation's genocide. The nation relies on its culture, which has been created from the very beginning of its existence and the intention of the ones who want to annihilate the nation has always been the disappearance of the nation's culture.

Our history is wrapped in lavash.



We

Inclusive Dance Performance

Duration: 40 min

The date of the premiere: February 24, 2017, Yerevan, Armenia

Choreographer and author of the concept of the performance:

Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Authors and performers of music: Tiezerk Band

There are 9 people and on the stage.

1 soloist

I: Petros Ghazanchyan

4 inclusive dancers

You: Edgar Merjanyan

You: Arsen Harutyunyan

She: Fenya Poghosyan (2017), Astghik Sargsyan (2019)

She: Shoushan Gabrielyan (2017), Gayane Barseghyan (2019)

1 performer

You: Karlen Karapetyan

3 musicians

Lusine MLKE-Galstyan

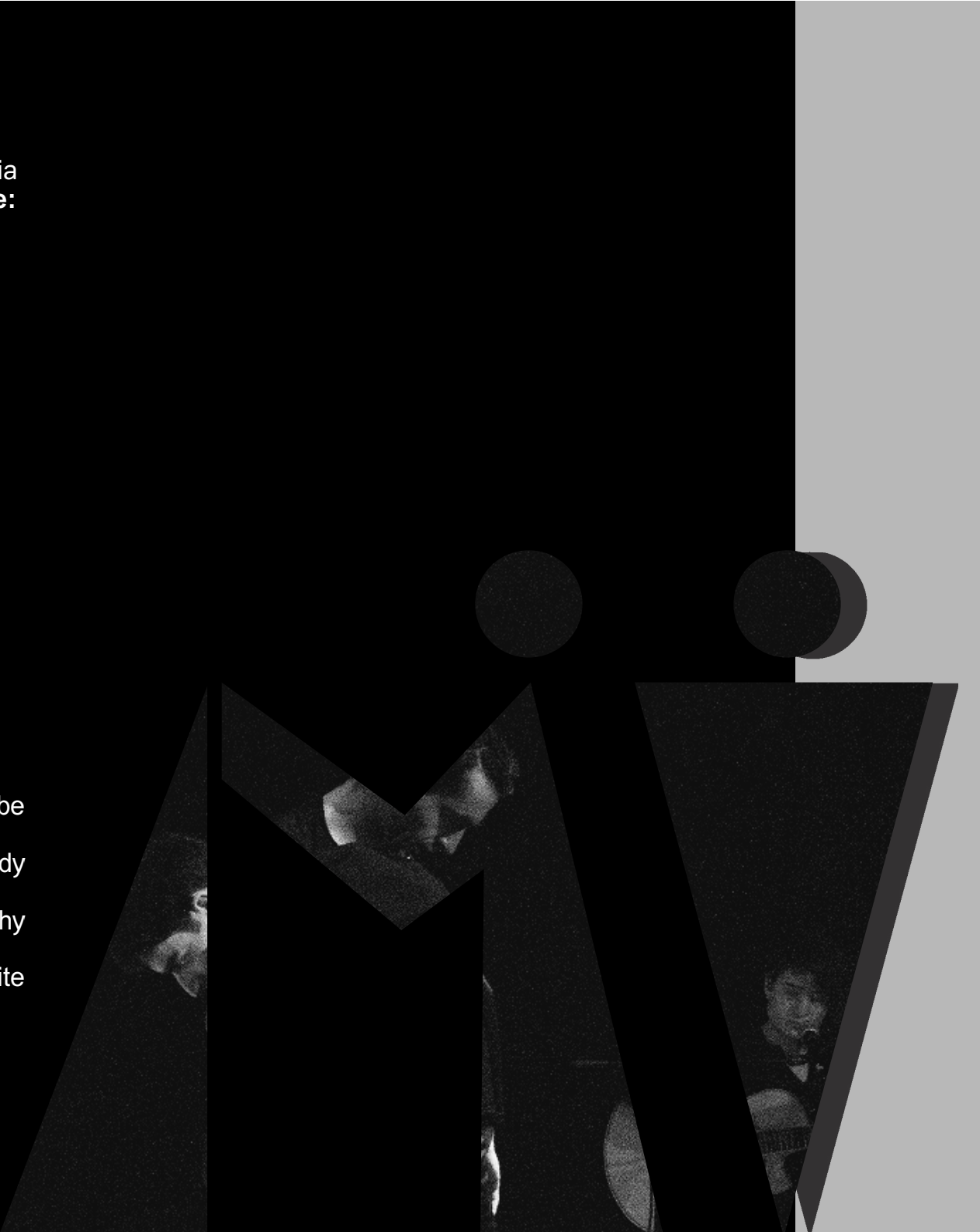
Eliza Baghdiyan

Astghik Mamikonyan (2017)

Davit Aydiyan (2019)

Choreography

Each body is special. We create movement not for the body to be adopted, but the body creates the movement. Movement has no limitations, and the body has peculiarities. Each body brings its own unique form, which is the basis of the choreography system. Unlimited movement not as an idea but as a choreography in the infinite frames of which the inclusive dancers create.



Concept

The society, that surrounds us, tries to subject individuals to its artificial standards, to break uniqueness special to them, to create similarities. Any difference, clearly expressed peculiarity causes doubt and is not accepted. Any individual with the characteristics out of the limits of the common standards is excluded from the system, denied by the ones living with rules of "the ordinary and the general" and individuals who are "different" is appeared in the margin - out of the idea of *We*. But I, You and She, separated from *We*, try to show that they are also within the boundaries of *We* and have equal rights and opportunities from the beginning. I, You and She try to break the chain of intolerance and contempt of the society to show that they have the same rights, but the society is uncompromising and does not notice how much pain causes to individuals trying to impose on them prejudices and not accepting uniqueness. The reality, in which the society lives, is mechanized and always creates barriers to I, You and She.

Every time after the loss, the society becomes conscious, but at the same time continues building the system of intolerance and doesn't accept the idea of equality and uniqueness again. And a single individual remains alone and powerless in the face of indifference of the society.

Are You and I the same? This is the question, the answer to which is *We*.



The Song of a Refugee

Site-Specific Contemporary Dance Performance

This performance is inspired by Heriqnaz Galstyan's art works
and

Is dedicated to Heriqnaz Galstyan's memory.

Duration: 40 min

Date of the premiere: October 2, 2018, Yerevan, Armenia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage is inspired by Heriknaz Galstyan's sculptures - in particular by the art work "The Song a Refugee"

Design of dresses: Tsolak MLKE-Galstyan

Music: Armenian folk songs and Sharakans (medieval Armenian church music) – arrangement by Tiezerk Band

There are 5 people on the stage.

5 soloists

Refugee: Tsolak MLKE-Galstyan,

Pilgrim: Petros Ghazanchyan,

Asylum Seeker: Lusine MLKE-Galstyan,

Wanderer: Eliza Baghdiyan,

Emigrant: Astghik Mamikonyan (2018)

Choreography

The stone has a movement even in a petrified state. The movement joins with the stone and the body and the stone are being merged. The voice sounds equally with the body and the stone becomes the continuation of the voice. Choreography isn't petrified: it is always in the constant movement. The movement is on the way from the simple to the difficult, where the simple is being represented as a finished complexity.



Concept

The phenomenon of the emigration is established itself so much in the Armenian reality that it finds its reflection in the culture becoming a thematic element in many songs, literary works and in the other forms of art.

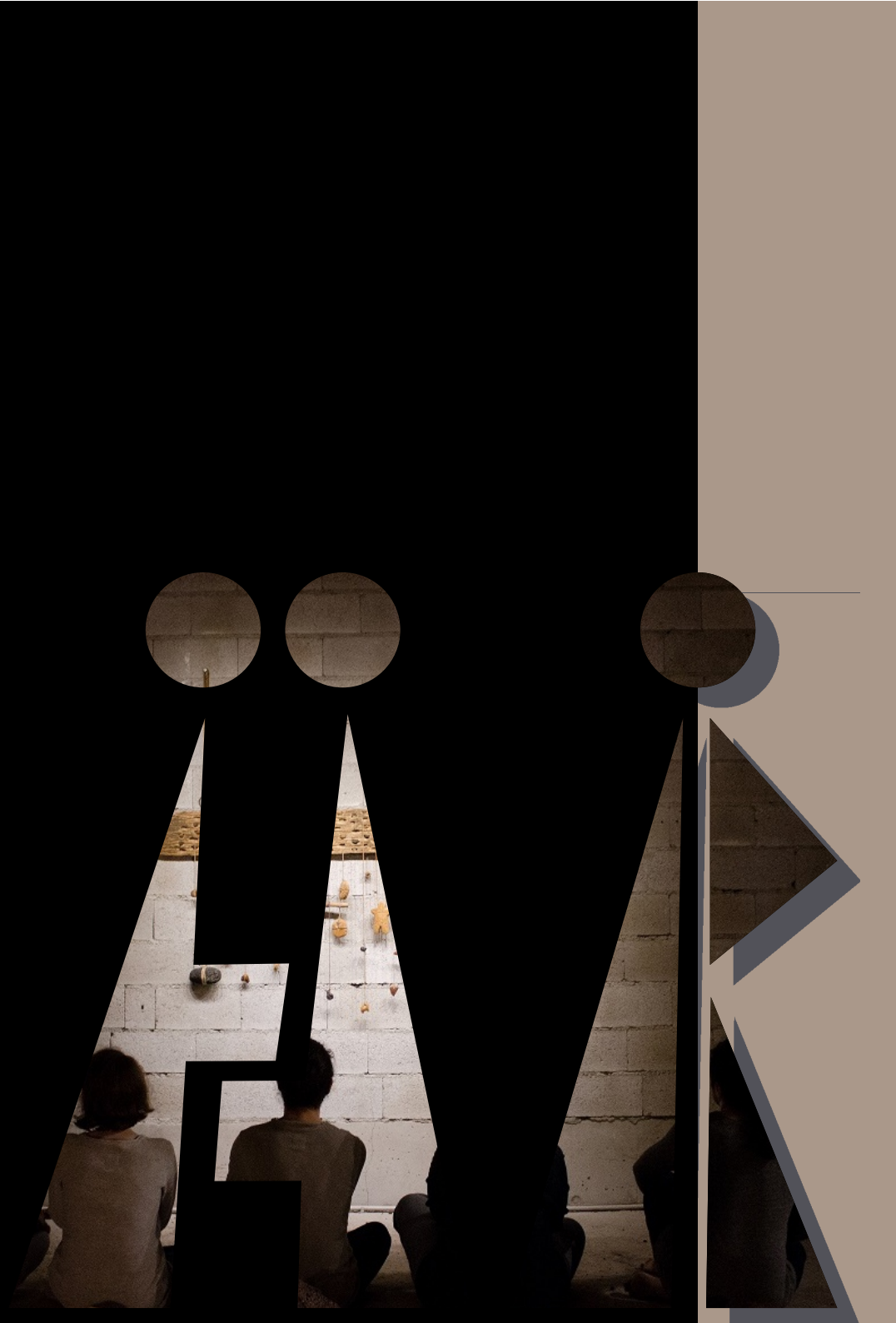
For a refugee, the motherland is being concentrated in the songs and in the stone which is the eternal symbol of the motherland. The stone is the most typical element of the Armenian worldview. It is the bearer of the different layers of the culture. It is the base of the continuation of life and is stuck in the national memory of every Armenian and becomes also the bearer of their longing, when the path of the emigration starts.

The emigration becomes an endless process of longing and losses, which is being expressed through voice. The hope of the refugees is being replaced by longing and desperation. They will always be attached with strong ties with their stony motherland, weaving the songs which express their infinite longing and feeling the lack of the stones, symbolizing their motherland, in their being.

The way has no end and refugees feel consolation only in longing. The motherland is not only the territory: it is the people whom they will miss forever. And maybe when they return, all the people, who was waiting for them, have been already turned into cross-stones (symbolic Armenian stone, which is being used to celebrate historical events and to remember the dead).

“I am speaking of alienation in my own way. The flail (an account agricultural instrument) becomes a symbol of the motherland and people who leave their motherland, considering it small for themselves, even though they are attached to it with strings and that attachment with different kinds of strings turns into another carpet which reflects us...”

Heriqnaz Galstyan



Black Lines on Grey

Action-Painting, Contemporary Dance Performance

Duration: 20 min

Date of the premiere: January 26, 2020, Paris, France

Choreographer and author of the concept of the

performance: Tsolak MLKE-Galstyan

Design of dresses: Tsolak MLKE-Galstyan

Music: Tiezerk Band

Solo Performance

Soloist: Tsolak MLKE-Galstyan

Choreography

A movement starts from the body and ends at the tip of the pen. The movement is endless. The line turns into a pattern. The pattern is not precise. An abstract painting continues in precise body movement.

Rotations on all sides and combination of the floor and flight in continuation of the line. There is no pause: there is an interruption by the audience to turn the movement into a line and to continue. Dance as a moving canvas.



Concept

The 1920s as inspiration: the time when art was transformed.

The beginning of 2020 as a time to understand art anew, to merge movement and line. Exploring the path that will lead to a new understanding of where you are and where you are going.

The canvas is a movement. Color is a dance.



White Lines on Black

Action-Painting, Contemporary Dance Performance

Duration: 40 min

Date of the premiere: February 25, 2020, Yerevan, Armenia

Choreographer and author of the concept of the

performance: Tsolak MLKE-Galstyan

Script: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: Tiezerk Band

There are 5 people on the stage.

3 soloists

Tsolak MLKE-Galstyan

Shoghakat MLKE-Galstyan

Petros Ghazanchyan

2 musicians

Lusine MLKE-Galstyan

Eliza Baghdiyan

Choreography

Dance is built on the weak and smooth movements. The speed increases momentarily, but the smoothness is not lost. A repetitive system and a pause.

Continuity does not stop in stretches of flexible system.

Floor work that goes up and down to the floor again. The rotations bring a pause.

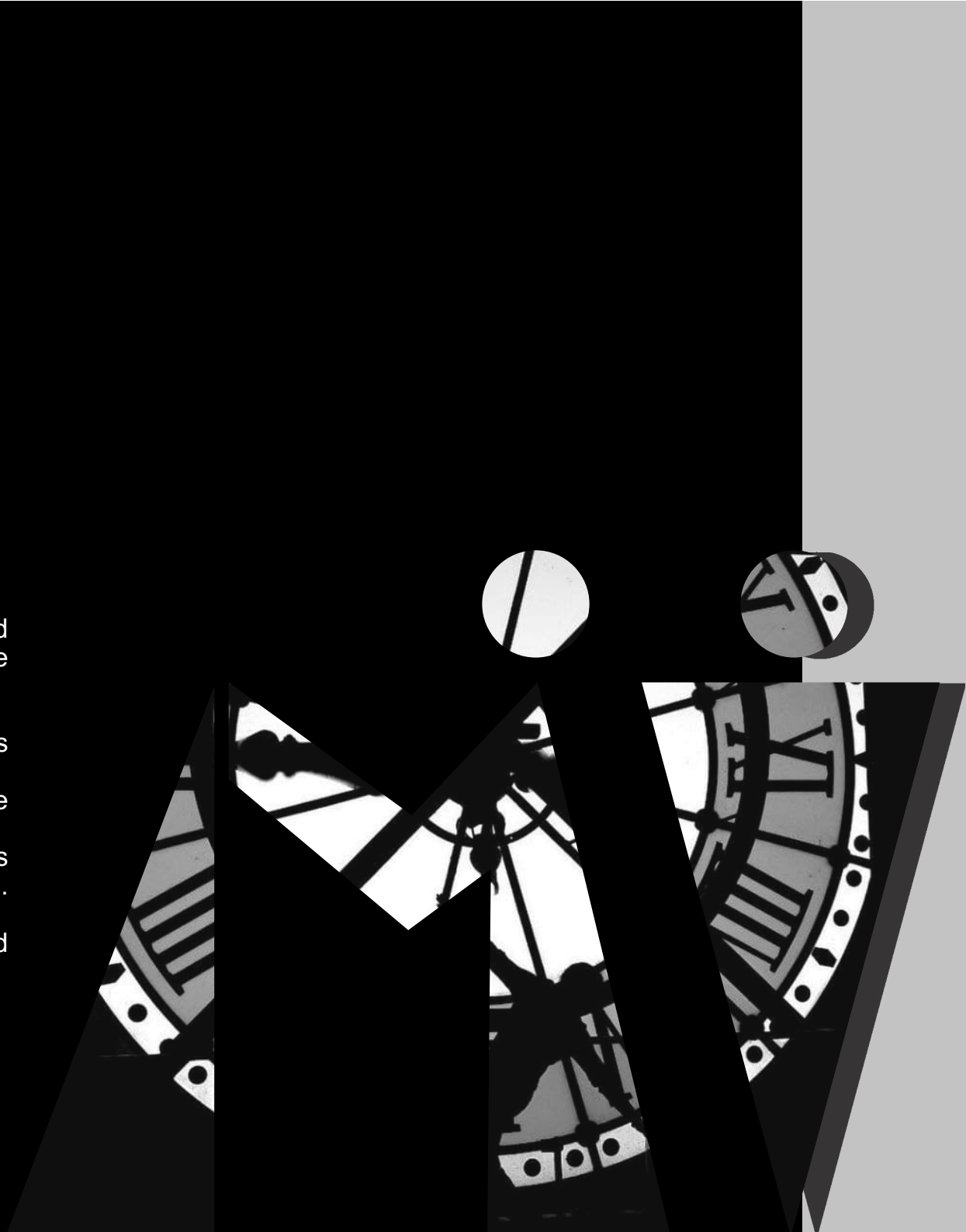
Sharp self-revealing movements along the entire body. The emphasis is on hands.

The system calculates from one to ten. The emphasis is on hands and calculation which leads to the transition system and speed.

The floor is a continuation. Smooth, sharp and slow, clear.

The movement turns into a line that passes to the audience and back to the performers.

ment.



Concept

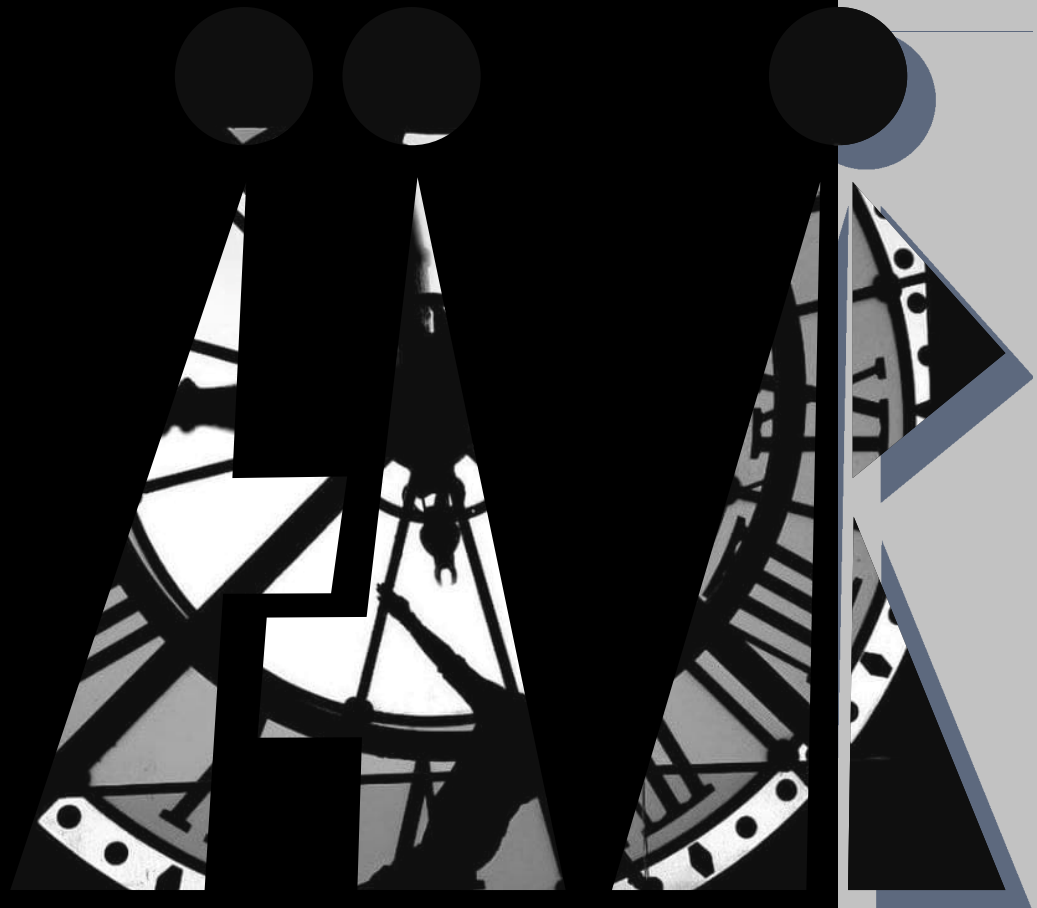
The study of the 1920s began to raise questions about self-awareness, which began to delve into personal stories, and in that approach, juxtaposed past, present, and roots.

The topic is open. Painting as a source of initial inspiration, music as a supplement.

Self-awareness in the contrast between other people's art and one's own thoughts.

No ambiguity, but a path built with contradictions, with a precise end point.

A script. An intermittent sound. A line. A move



Distance

Contemporary Dance Performance

Duration: 30 min

Date of the premiere: June 15, 2022, Tbilisi, Georgia

Choreographer and author of the concept of the performance: Tsolak MLKE-Galstyan

Design of the stage and dresses: Tsolak MLKE-Galstyan

Music: The sound of the performance is the dancers' breathing and the noise that is on the stage as a result of the movements.

There are 3 people on the stage.

3 soloists

Isolated: Tsolak MLKE-Galstyan

Closed: Petros Ghazanchyan

Self-Contained: Inna Ghazaryan

Choreography

Choreography is built on the fusion of body and light. The light is on the body. The light is attached to the body. Light is the continuation and the beginning of a movement at the same time.

The movements combine sharp and smooth movements at the same time and the dance is sharp-smooth in its solution.

The unified choreography continues sharp and smooth approach in all performers, transforming and increasing the speed. The dance is mirrored, but it has no reflection have a mirror reflection, but has a response from one performer to another.

Repetition as a form of transformation and a new thinking.

The beginning and end of the dance is not in one dancer, but in all dancers, as a solution of one movement and one body.



Concept

After the 2020 pandemic, the distance began to transform.

Social distance, self-isolation, and the most influential - cyber-distance, as life moved into the realm of the unreal. These factors became the basis of the idea: three characters of distance in self-isolation. We measure the universe by the distance of light. Light is also distance. The characters are isolated from each other: they are self-contained.

The circle restricts them and forces to exist within precise boundaries.

The line of light turns into a suffocating reality, where strangers, being far away, torture you: time becomes a circle of an endless torture.

Relationships are the path of distance. They start close and end unreachably far, and this is also a result of public barriers.

Distance became something, that is part of the characters and they measure everything. Distance became part of them.

We are at a precise distance from each other.

Breath. Darkness. Distance.

