

Ekaterina Vasenina

Essay about the project Intersection Point

For many years the Stanislavsky Music Theatre has been known for its artistic and educational projects which have been aimed at bringing together the classic and contemporary choreography as well as their audience. Our new project The Intersection Point. Four Choreographic Stories is to continue this move. Four young choreographers: Emil Faski, Marianna Ryzhkina, Konstantin Semenov, Andrey Kaydanovsky. Their one month's collaboration with the Stanislavsky Ballet resulted in four 20-minut choreographic stories.

Here goes the tram / The tram is number 10 (the first lines of Sergey Mikhalkov's poem) by Marianna Ryzhkina tells us a story of dates, relations, chance encounters like the ones on the overcrowded tram. A bit of vanity and finesse of the lines and a full scale of emotions of a young body awaiting for a miracle to happen and dreading it at the same time – all this can be seen in the duets. A feminine essence becomes vital in the movements making the funny but moral poem melodramatic.

Emil Faski, Leonid Yakobson Ballet's ex-principal, is well disposed towards the symbiosis of classic heritage and new opportunities. Yakobson's aesthetics with its typical sculpture-like postures was also seen at the Sochi Olympics closing ceremony staged by Emil. For The Intersection Point he presents his Amalgam.

Victorious masculine power of Variations and The Quartet by Konstantin Semenov throws us back to his other works. Bach and Tchaikovsky help the dancers feel themselves molecules of a noble DNA, part of an immense architectural building. But this grandeur is saturated with uneasiness and the comprehension of break-down.

Andrey Kaydanovsky, Wiener Staatsoper principal and the German Dance Prize 2016 nominee, presents his eccentric piece Tea or Coffee? A girl is dating with a boy and the outcome depends on his answers to her simple questions such as tea or coffee? Blackened humor but not a black humor though. We can hear the china breaking on the stage (not splintering, luckily) and a tune played on mum's nerves.

All four stories have come together like a shining puzzle which can easily be taken apart for the purpose of a festival or tour and perfectly fitted in the repertory as a unique ballet program made specially for the Stanislavsky Music Theatre.

**Ekaterina Vasenina, dance critic, for magazine Bolshoi Theatre, #3
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