

OLGA DUKHOVNAYA



LOUMA



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DANCER, CHOREOGRAPHER AND TEACHER

Olga Dukhovnaya was born in Ukraine in 1984 and currently lives in Rennes (France).

Graduated from the Faculty of Choreography of Kiev in 2003 and P.A.R.T.S. Brussels in 2006, she moved to France to start a master program in dance at CNDC Angers (in partnership with Paris 8 University). She've got her master's degree in choreography in 2013.

Between 2006 and 2010, Olga Dukhovnaya works in Ukraine and Russia where she develops her own projects with Monkey Production company: Do not trust

the sailor (2006), My body is a mobile phone (2007), Interwiev (2008), Who let the birds out (2009), Kuleshov Effect (2010). These projects were presented in Belgium (PARTS - 2006), France (Instances / Châlon-sur-Saone - 2007, SKITE / Caen - 2010), United Kingdom (Aerowaves, The Place / London - 2007, 2009), Sweden (Dansstratationen / Malmo - 2007), Lithuania (New Baltic Dance - 2008), Czech Republic (TanezPraha - 2009), Poland (Zawirovanija - 2009), Switzerland (Culturescapes / Basel - 2012), Russia (Tsekh / Moscow - 2006, 2007, 2008, 2009, Personal Profile / Moscow - 2008, 2009, Plums / Moscow - 2009) and Ukraine (Potoki Festival - 2009).

Her piece KOROWOD, created during studies at the CNDC of Angers, receives the third prize in the contest "Danse élargie" Organized by Musée de la Danse and the Théâtre de la Ville-Paris (2013).

It was also presented at the TJCC Gennevilliers Festival (2012), at the inauguration of the Forum Les Halles in Paris (2016), Musée de la Danse in Rennes (2014), Paris Opera for the celebration of the 70 ears of Longshamps (2018) and in Orleans for the "Bulle d'environnement" project (2018).

Her piece SISTER was made in 2018 and was presented in Musée de la danse CCNRB in Rennes and CCNO of Orléans in 2018.

In 2009, Olga Dukhovnaya receives the DanceWeb Scholarship from the ImpulsTanz / Vienna Festival, where she meets French choreographer Boris Charmatz.

As a dancer, she works with Boris Charmatz for his pieces Levée des conflits (2010), Enfant (2011), Flipbook (2013), Manger (2015), Aatt enen tionon (2016), Danse de nuit (2016) and 10000 gestures (2017).

She also works with choreographer Maud Le Pladec for her creations Democracy (2012), Concrete (2015) and 27 perspectives (2017).

She takes part in the project 20 dancers for the 20th century of Boris Charmatz, presented in Rennes (Les Champs Libres 2012), Berlin (Foreign Affairs 2014), London (Tate Modern 2015), Hanover (tanzkongress 2016), Madrid (Museo Reina Sofia 2016), Val-de-Marne (MAC VAL 2017), Brest (Le Quartz 2018), Lorient (Base de Sous-Marins 2018), and Barcelona (MACBA 2018).

In 2015, she made an adaptation of Boris Charmatz's piece Roman photo for 15 children from Ille-et-Vilaine, presented at the festival "Extention sauvage" and at the "Rencontres Danse in amateur and repertoire" at Parc de la Villette CND / Paris.

And in 2017 she made Roman photo with the students of COTA educational project in Moscow, presented in Manege museum.

From 2012, Olga Dukhovnaya also makes short films in collaboration with video maker Konstantin Lipatov, and leads a videodance laboratory.

Their film Stranger received the second prize at Breaking8 Internazionale Nuova Danza Festival (Italy 2014), was part of the official selection of the Festival Charleroi dances (Brussels 2014) and the official selection of Cinedans (Amsterdam 2014).

Their film Korowod is part of the Mutant Stage film series of the Galeries Lafayette Foundation.

Olga Dukhovnaya performs in a video installations of a Dutch artist Aernout Mik: Daytime Movements (2016), Double Bind (2017) and A swarm of two (2017)

KOROWOD

“The starting point for this work was Russian folk dance, synchronized swimming and the soldiers march. All of which are forms of collective movement that symbolize unity. I have always been fascinated by these automatic puppets: half men, half machines. Perfect dancers on wheels, who know neither fatigue nor fear. They do whatever they have to do. And that gives the appearance of an organism, composed of hundreds of elements, that work in perfect order. The creature is unconscious of its own complexity that can be broken into pieces. Because there is always a place for a mistake. Inevitable and the most human thing. The defect of the form, the exception to the rule.

I imagine the loneliness of one part that fell from the system. Like a cell that would be placed in a test tube. Like the lost football player. Like the nightmare of a dancer who dreams that his partners have disappeared in the middle of the show and that he is alone in front of millions of spectators.

I want to float between the formal and the human. Create a geometric dance where each step is written. But let the dancers move without touching the ground, leaving traces behind them. I would like to create tension between the real and the magical, the mechanical and living body. A tension that will never be resolved.”

Olga Dukhovnaya



Korowod received the 3rd prize of the Dance Enlarged contest organized by Museum of Dance and Théâtre de la Ville in June 2012 (Paris / France).

ARTISTIC TEAM

DESIGN AND CHOREOGRAPHY
OLGA DUKHOVNAYA

MUSIC
FEDOR VETKALOV

DANCE
**AMALIA ALBA VERGARA, SONIA GARCIA, BLANCHE JANDIN,
LISA MIRAMOND, ANNABELLE PULCINI**

COSTUMES
Konstantin Lipatov, Olga Dukhovnaya

ARTISTIC ADVISER
Konstantin Lipatov, Isabelle Launay



PRODUCTION
LOUMA

Created for the first time as part of the program of the master's essays
in CNCD Angers and in partnership with the University Paris 8

3rd prize of the Dance Enlarged contest
organized by Museum of Dance and Théâtre de la Ville (2012)



Palais Garnier, 70 ans de Longchamp

SISTER

A man and a woman are sharing a space.
She is much younger, still their roles are not defined.
She could be his daughter, sister, lover, even mother.
They belong to each other in a way which they don't understand themselves.
There's an undefined intimacy.
They represent different worlds, seduced by each other but unable to collide.
They transform into something they never revealed to the outside world.
They can keep a secret.
They can be silent and violent.

The space between them is loaded with memories. With nostalgia for something that never happened. They feel sorry for all those lives they will never live and for all those people they will never love.

We are looking for a yearning, emptiness, love, fragility, power and loneliness.
We talk about demons, desire, frustration and aging.
We want to glorify the beauty and the uselessness of human relationships.
We play with cinematographic melancholy, cinematographic aesthetics of being together as two breathing and dreaming bodies.



HISTORY AND INTENTIONS OF THE PROJECT

Olga Dukhovnaya and Robert Steijn met in December 2010 as part of the exchange project “Music here, Music there” curated by Oleg Soulimenko and Brut Wien. They didn’t know each other at that time, and were put together to share their work for two weeks and to present the result of this blind date in Vienna. For both of them it was a clash of cultural, educational, gender and age differences, where their understandings of dance and life collided. A 25-year-old (at the time) Ukrainian and a 52-year-old Western European created a marathon dance, which was presented outdoor in a snowy Vienna and lasted for four hours. While they were spinning right round, evoking fantasies about father-daughter relationships as well about the liaison of an older man and a considerably younger woman, everything revolved around two main questions: When does exhaustion become a state of ecstasy and when does the intimacy between bodies become a field of abuse?

During six years following this short but intense experience they nearly never talked, or wrote or thought about each other, living in different countries, interested in different things and developing their own artistic paths. But all of a sudden the idea of working together came back. Curious about how they changed and what stayed the same, imagining what the project could become if they develop it today, interested in a microcosm of human relationship with uncertain boundaries, mixing dream and reality, loneliness and being together, intrigued by the idea of finding a common ground, they spent three more weeks in January 2016 which became a beginning of their new project called “No Abyss”.

Their interest lays in a crosspoint between emotions and physicality, the mystical and the real. Robert Steijn’s magical way of thinking provokes to question the existence of invisible energies and realities. He dances with absent people and totemanimals. He explores the power of imagination and the way it resonates in the body. He is influenced by shamanism and approach of dance that plays with the concept of the soul.

Olga, on the contrary, after years of technical training and numerous stage performances, is looking for the points of access to emotions through abstract movements. Still fascinated by physical effort, she explores at what point making impossible tasks and reaching the limits of exhaustion or boredom awakens an ecstatic, sexual or meditative state and articulates something beyond the dancer’s know-how.

The challenge of finding the meeting place of this two different approaches is the main interest of this project.

ARTISTIC TEAM

CONCEPTION, CHOREOGRAPHY AND DANCE **OLGA DUKHOVNAYA**
DRAMATURGY AND DANCE **ROBERT STEIJN**

COSTUMES **ALEXANDRA BERTAUT**
SOUND **OLGA DUKHOVNAYA**



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CREATION 2018

PRODUCTION

LOUMA

CO-PRODUCTIONS

Musée de la Danse/Centre chorégraphique national of Rennes
and Brittany and Centre chorégraphique national of Orléans

SUPPORTS

Ministry of Culture-DRAC Brittany in France, Brittany Region
and City of Rennes

VIDEO LINKS

SISTER

<https://vimeo.com/270508483>

NO ABYSS

<https://vimeo.com/153700652>

KOROWOD

<https://vimeo.com/142849990>

STRANGER

<https://vimeo.com/97115556>

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