**Dear Friends!**

**The Stanislavsky Electrotheatre announces both the completion of the 2017/2018 season, and its plans for the future.**

In four seasons the Stanislavsky Electrotheatre has produced over 40 premieres on its Main and Small stages, in the foyer, on the staircase and in the coat check area, as well as in the newly opened Theatre Yard, where open-air concerts, festivals and performances take place. The theatre’s large and diverse repertoire is built equally on new music and drama, as we apply to our work the strategies of contemporary art and interdisciplinarity. The Stanislavsky Electrotheatre continues to embody the unique concept of an opera and drama theatre, while opening its doors to artists of divergent styles, and actively conducting educational programs.

This extended press release reflects the intensive life of the theatre, whose philosophy is one of open, unconstrained strategic formats, and which has become a leader of contemporary art in Russia. Let us briefly note the jam-packed season that is now ending. Throughout the year we focused on interdisciplinary, contemporary music, while remaining responsive to varied art forms and manners of artistic consciousnesses, including young and traditional artists. The theatre won several professional awards, and captured the interest of young audiences and international observers. Throughout the the 2017/2018 season we continued developing our main interests, both in practice and in theory.

The repertoire of the Stanislavsky Electrotheatre is divided into three areas: music, drama and new processuality. We worked in all three directions throughout the season, and we will continue to do so in the future. These are the directions that allowed for experimentation to unfold on all the theatre’s stages in the season 2017/2018.

The most important opera event of the season was the premiere of Dmitri Kourliandski and Boris Yukhananov’s ***Octavia. Trepanation*** at the Holland Festival in Amsterdam in summer 2017, and in the Italian city of Vicenza in fall 2017. It was an example of how new academic music finds shelter within the walls of the Electrotheatre and nourishes all of the theatre’s various activities, conceptually and in practice.

The reigning main event of the season was ***Orphic Games. Punk-macrame*** (premiered in May 2018). This new processual project involving young directors, composers and artists from the Studio of Individual Directing (MIR-5) is based on the myth of Orpheus and various interpretations of it that exist in world culture. The six days of ***Orphic Games*** are arranged as a journey, as per the myth, which is fundamental to understanding the nature of the artist and the nature of his activity. It is executed by hundreds of participants employing various styles, modes of performance, and theatrical technologies. A series of stories about Orpheus and Eurydice recur repeatedly, though in ever new surroundings and scenes, thus revealing the unique voices and individualities of 100 young artists who have graduated from MIR-5. The project’s structure, an innovation in contemporary theatre, is arranged by analogy with the space of 12 rooms, the walls of which are decorated with 33 frescoes. ***Orphic Games*** will be shown in October 2018 as an entry in the international TERRITORIA festival-school in Moscow.

Premieres on the Main stage this season were:

* ***The Visit*** by Friedrich Dürrenmatt, directorial debut of Oleg Dobrovolsky (October 2017)
* ***The Magic Mountain,*** based on Thomas Mann’s novel, as directed by Konstantin Bogomolov (October 2017)
* ***Prose,*** an opera by composer Vladimir Rannev, as directed by the composer (November 2017)
* ***Orphic Games*** (May 2018).

One of the most important aspects of the theatre's work is the support it provides for directorial debuts on the Small stage, which opened in autumn 2016 and which, by the end of this season, counted a packed playbill of 16 productions. This unique program of the Stanislavsky Electrotheatre is important for the way it consistently and consciously presents the ideas and projects of young directors, filmmakers, composers, and stage designers. We believe this is of fundamental importance in the context of developing a contemporary culture that is increasingly oriented toward a young audience. The Electrotheatre supports the young artist throughout the creative process - from working with actors from the permanent troupe, to rehearsal time and space, and including a budget for the production. The Electrotheatre’s program for supporting debuts is unique for the fundamental freedom that it provides to directors; this freedom guarantees the preservation of each debutant’s creative individuality.

The Small stage hosted two debuts in the 2017/2018 season:

* ***Zoika’s Apartment,*** directed by Olga Lukichyova (September 2017)
* ***Dostoevsky.FM,*** directed by Alexander Nikitin (June 2018)

***Maniozis-2. Continuation and Completion***, the second part of a chamber opera by director and composer Alexander Belousov, was a major event in Moscow’s musical life.

***An Evil Play,*** directed by Alexei Yankovsky, acted by Tatyana Marinicheva (Bondareva), and written by Klim, was an important phenomenon in the sphere of experimental theatre.

Beginning in the spring of 2020, the series of debuts on the Small stage will continue with productions by director-participants of the ***Orphic Games*** project. All of them are graduates of Boris Yukhananov’s MIR-5 (Studio of Individual Directing).

The Stanislavsky Electrotheatre participated in numerous Russian and international festivals, attracting the attention of the professional community.

Heiner Goebbels's ***Max Black, or 62 Ways of Supporting the Head with a Hand*** participated in the 2017 TEART international festival (Minsk, Belarus). Boris Yukhananov’s new processual project ***The Golden Ass*** and his video installation ***Fading Apocalypse*** were participants of the 2017 NET festival.

In February 2018 the Electrotheatre participated in the XXV Pushkin Theatre Festival in Pskov with Yelena Morozova’s ***Pushkin +*** and a public lecture by Boris Yukhananov.

Philip Grigoryan’s production of ***Tartuffe*** and the opera ***Galileo. Opera for Violin and Scientist*** by Boris Yukhananov and Dmitri Kourliandski were nominated for Golden Mask awards in 2018***. Galileo*** was named best project of 2017 by a national rating in Musical Review newspaper.

Vladimir Rannev’s opera ***Prose*** was an entry in the 2018 Russian Case festival within the Golden Mask Festival, and was the winner of the 2018 Casta Diva music award. Klim Kozinsky’s production of ***Idiotology*** also took part in the 2018 Russian Case program. Filmmaker Sergei Solovyov, president of the XVI Spirit of Fire International Festival (Khanty-Mansiisk), presented Boris Yukhananov with a prize "For his personal contribution to filmmaking and the creation of his school.” The prize highlighted the importance of Yukhananov’s Studio of Individual Directing (MIR).

***Pushkin Games***, a so-called “parade-duel,” prepared by the Stanislavsky Electrotheatre’s chief designer Anastasia Nefyodova in collaboration with the group Ktomy (Who Are We), including students from MIR-5 and the School of Design of the Higher School of Economics, was a notable urban event at the international Platonov Festival (Voronezh) in June 2018.

In July 2018 ***Orphic Games*** (festival project) and ***Prose*** (best designer - Marina Alekseeva, opera in drama) were named laureates of the theatre prize of Moskovsky Komsomolets newspaper.

The Electrotheatre continues to be active in the international arena, supporting its work with a far-reaching strategy: in May 2017 the theatre officially joined the Union of European Theatres; in autumn 2017 and spring 2018, it held meetings with international producers and heads of major theatrical festivals, leading to the planning of several large international projects and collaborations.

Filmed versions of Boris Yukhananov’s opera ***Drillalians*** and his dramatic production of ***The Blue Bird*** were screened in foreign cinemas and on online platforms. Famed British theatre photographer Ken Reynolds’s photo albums of ***Drillalians*** and ***The Constant Principle*** were published.

In September 2018 the Stanislavsky Electrotheatre participated in the Alexandrinsky festival (St. Petersburg) with the opera ***Galileo*** by Boris Yukhananov and five composers, and a video of Yukhananov's ***Drillalians*** opera series, composed by six composers. Vladimir Rannev’s ***Prose*** will be an entry in the Golden Mask in St. Petersburg festival in October, while, that same month, ***Orphic Games*** will play at the TERRITORIA festival, where the Electrotheatre will also host a special event with Jan Fabre.

**The future plans of the Stanislavsky Electrotheatre include a musical project of Dmitri Kourliandski and designer Vera Martynov; a new large-scale work involving the theatre’s entire troupe under the direction of Boris Yukhananov; international projects and much more.**

The Electrozone, whose events are held in the theatre’s foyer, offers educational and musical programs, film screenings, performances, and exhibitions. Some notable events in Moscow’s cultural life included the Academic Conversations, which were a regular program of the Theatre Institute and the Golden Mask Festival based at the Stanislavsky Electrotheatre; a joint course of lectures with the Contemporary Art undergraduate program at the Higher School of Economics; a cycle of seminars conducted by the Theatrum Mundi independent laboratory; presentations of books by, and meetings with, philosophers, writers, and culturologists in cooperation with the Word Order bookshop (including presentations of new books by Alexander Timofeevsky, Arkady Ippolitov, and Yekaterina Biryukova, ***Somov’s Diaries***, the Young Poets Biennale, and the Living Word festival); film screenings of the Cine Fantom club (among the most important being screenings of Kirill Serebrennikov's films and Rustam Khamdamov's film ***The Bottomless Sack)***, the Beat Film Festival and the MIEFF; a lecture series hosted by Art of Cinema magazine (curator Zara Abdullaeva). Lectures and meetings with experts, theorists and curators on new theatrical genres (Yekaterina Bondarenko and Tatyana Gordeeva), the American avant-garde (Yulia Kleiman), contemporary opera (Dmitry Renansky), theatre management, and acting skills (Igor Yatsko) were conducted within the framework of the School of the Modern Spectator and Listener. A series of lectures on the philosophy of postmodernism took place in the theatre’s foyer. A discussion titled New Music - New Formats was held within the framework of COOPERATION, a laboratory of young composers and playwrights.

Creative collaboration with embassies and international cultural centers formed an important aspect of the Electrotheatre’s activities. Some of the season’s events in this line were: a lecture by German playwright Thomas Martin (with the support of the Goethe Institute); a retrospective of Czech director Peter Lebl (with the support of the Czech Cultural Center); a performance by Vesna Matskovich (with the support of the Croatian Ministry of Culture); a master class directed by Luca de Fusco on the occasion of the 150th anniversary of Luigi Pirandello (with the support of the Italian Cultural Center); a lecture by director Antoine Gindt on directing modern opera (with the support of the French Institute); screenings of French experimental cinema (in the framework of the Nights of Ideas and Sergei Tretyakov festivals (with the support of the French Institute); an evening in memory of translator Ksenia Staroselskaya, and a lecture by theatre scholar Katarzyna Osinska (with the support of the Polish Cultural Center); a presentation of a collection of plays by Jon Fosse in the framework of the Jon Fosse Festival (with the support of the Embassy of the Kingdom of Norway); a presentation and readings of STEP-5, an anthology of German-language drama (with the support of the Goethe Institute, the Pro Helvetia Swiss Council for Culture, the Swiss Embassy in Moscow, and the Austrian Cultural Forum). Thanks to all these projects, the Electrotheatre has established the image of a place open to different cultures and languages, freely supporting a potent cultural policy.

The Stanislavsky Electrotheatre’s musical program includes concerts of new academic music (MASM, foreign collectives), electronic programs, as well as mixed formats that allow for the intermixing of contemporary composers and dramatic theatre. One of the top events in Moscow’s musical life was a concert featuring the American minimalist composer Alvin Lucier in October 2017. It took place as part of a festival named for him. Also memorable were a 9-hour improvisational concert by the Swiss Christian Müller and Christian Kobi duo in the Electrotheatre’s Theatre Yard in May 2018, and a performance by French opera director Antoine Gindt in January 2018. The event of the season was an evening of Sufi music offered up by the Fanna-Fi-Allah ensemble.

The theatre continues to develop a research platform that is necessary in our days for an understanding of art in general. The Archiving the Future project hosted presentations of books published in the Electrotheatre’s Theatre and its Diary series. The publication of a website dedicated to the life’s work of Boris Yukhananov was a fundamental cultural event that provides a perspective on past and present theatrical achievements. The site contains Yukhananov’s personal archive, video recordings of productions going back to his underground period, and documentaries illuminating the life of unofficial culture in the late Soviet period. An offshoot of the website project was Yukhananofest, a public presentation of the director’s films and theatre projects at the Voronezh Gallery of Modern Art in January 2018. The month-long festival included, as a special program, an exhibit of photographs by Andrei Bezukladnikov, screenings of video recordings of performances, a book exhibition, and meetings and public appearances with Boris Yukhananov and critic Vadim Rutkovsky.

The next event of the Archiving the Future project will be the presentation of Boris Yukhananov’s book, ***Faust.*** Taking place October 2 and 3 with the assistance of the Goethe Institute, it will include screenings of two films (a recording of the sixth version of the production of ***Faust*** (2009) and Yevgeny Pokhis’s documentary ***Journey through the Apocalypse)***, and a conversation about the book that will reflect various stages of work on the production and include an analysis of Goethe’s tragedy. The Theatre and its Diary series is currently preparing the first book by Jan Fabre in Russian. The presentation of the book and a reading of fragments from it will take place on the Small stage during the TERRITORIA festival in October 2018.

In all, the Archiving the Future project has seen the publication of four books: ***The Minor,*** ***Golem,*** and ***From Theatre Theatre to The Garden***, all by Boris Yukhananov, and ***A Theatre and its Diaries. Fragments of Life, Speeches and Texts*** by Boris Yukhananov and Natalya Shevchenko.

The Electrotheatre continues to grow as a unique platform for the free expression of contemporary artists, thus giving spectators a rare opportunity to be present in a place where new genres and formats of art are coming into being, to learn by observing this art, and to understand it and love it.

The 2017/2018 season will conclude with three simultaneous events in the Theatre Yard: ***The Carpet Party. 1000 and 1*** on July 23 (MIR-5 project headed by Anastasia Nefyodova); the ***Yard Sounds*** happening on July 26 (an interactive musical event celebrating the closing of the Electrotheatre season); and the first concert of the ElectroJazz festival on July 27. All three events represent new kinds of urban entertainment that are drawn from contemporary art, music and the energy of young artists.

Synthposium V, a festival of young music culture and technology will provide the transition to the new 2018/2019 season. It will take place on all of the Electrotheatre’s stages from August 29 to September 2.

**The theatre’s new season will open September 4, 2018 when the traditional first full-company meeting takes place. Boris Yukhananov will take the opportunity to sum up past achievements and tell about the plans of the Electrotheatre for the near future.**