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Ksenia Peretrukhina

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Ksenia Peretrukhina (1972) – artist

Lives and works in Moscow and Helsinki.

Graduated from:

The Institute of Cinematography (VGIK)

Contemporary Art School at  
Russian State University for the Humanities

Contemporary Art Studies at  
George Soros Center for Contemporary Art

ShTL (Theatre Leadership School)  
at the V. Meyerhold Centre

In 2002-2009, Ksenia was artistic director

of the Street Video Art Festival “Pusto».

As a theatre artist works in independent  
and state theatres as well as in opera houses.

She actively co-operates with festivals  
supporting the development of contemporary  
art in Russia, such as NET festival, Territoria,  
BRUSFEST. As an artist she participates in  
Russian and foreign exhibition projects.

She is a laureate of the «Innovation»  
contemporary art prize (2020), nominee  
for the «Black Square» contemporary art prize,  
The Kandinsky Prize, repeated nominee and  
winner of the «Golden Mask» National Theatre  
Prize (2013, twice in 2018, 2019).

Theorist of contemporary theatre,  
author of a series of master classes.

Author of a series of lectures on theatre  
as an effective tool for improving society,  
and currently actively continuing her work  
in this field.

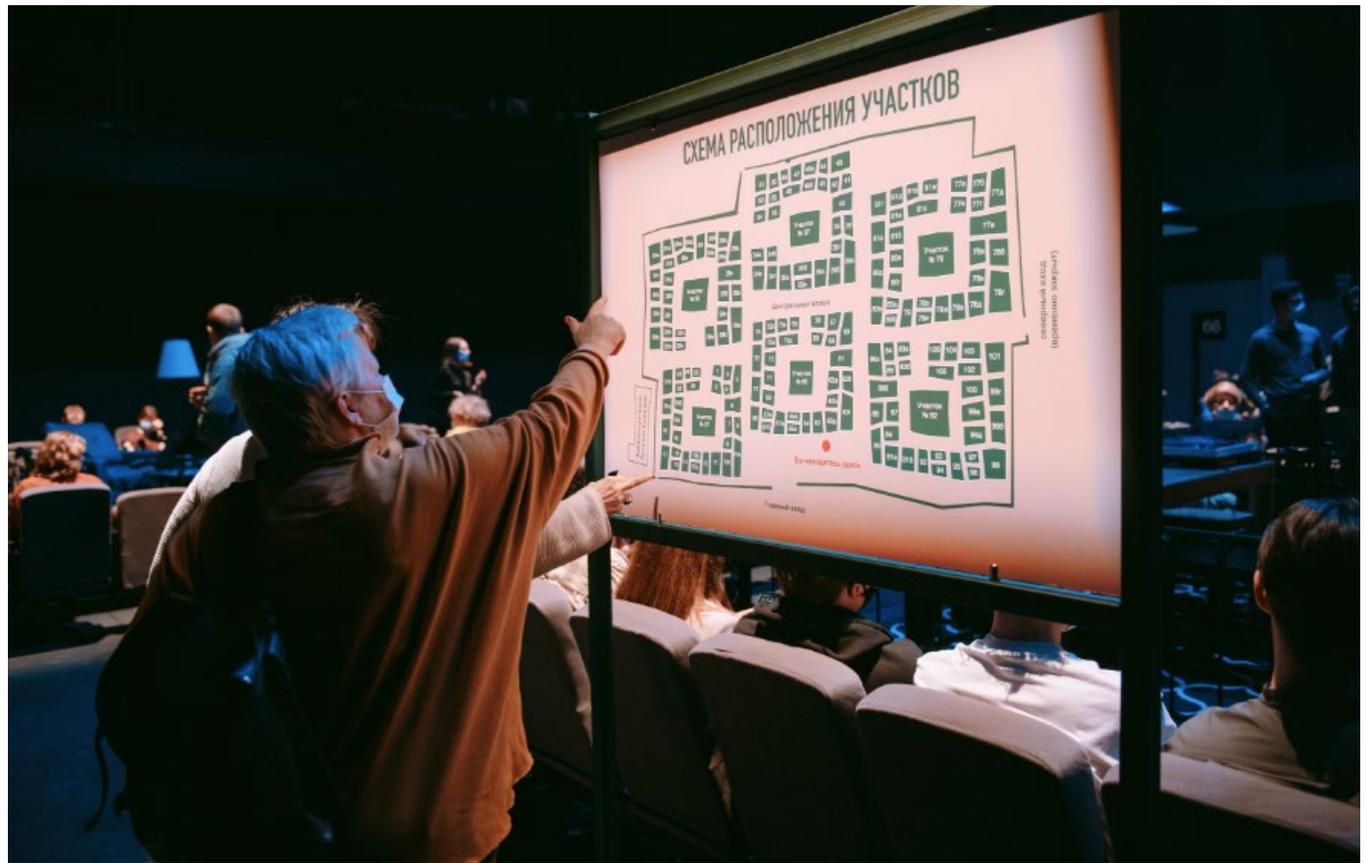
Member of the independent theatre group  
Theatre of Mutual Operations.

Writer of texts and interviews about theatre  
and contemporary art, published in Theatre  
Magazine, Moscow Art Magazine, Film Studies  
Notes, colta.ru and others.

# Russian Death

directed by Dmitry Volkostrellov,  
Meyerhold Center, Moscow, 2022

The space is not divided into a stage and an auditorium; it is a big cemetery, everyone has their own place, it is indicated on the large map at the entrance. Each actor has a small flat, very individual in style, surrounded by a grave fence. There are personal belongings inside: books, a puzzle, an unfinished scarf, old family photographs. After the performance, the audience can look closer to everything.







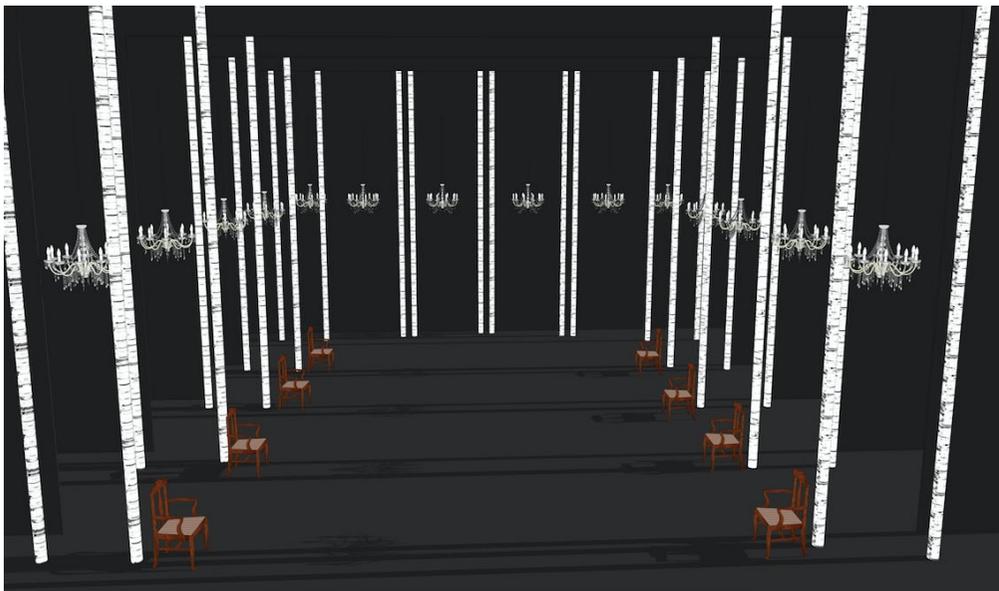
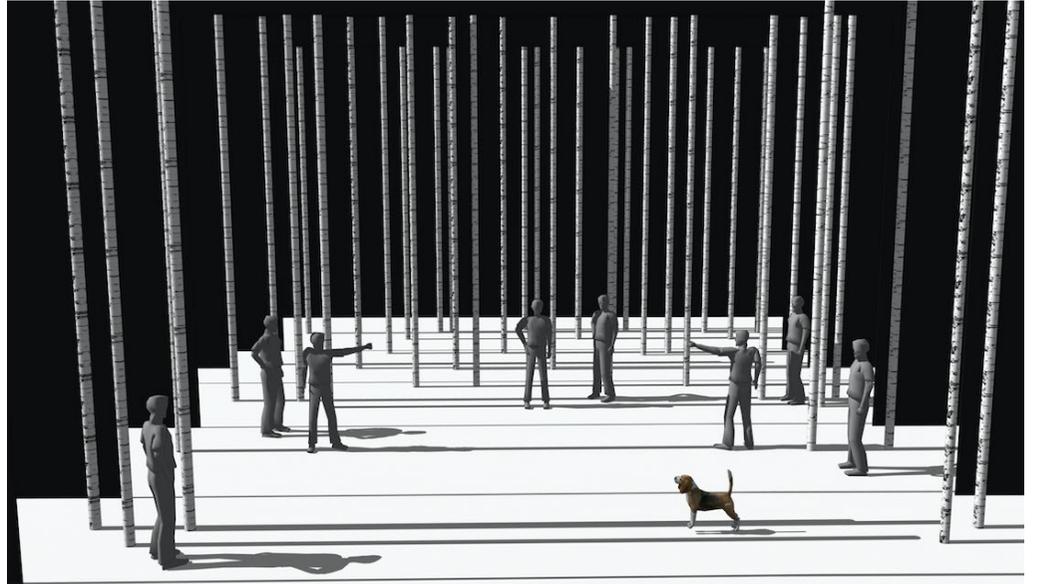
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# Eugene Onegin

composer Piotr Tchaikovsky  
conductor Konstantin Chudovsky,  
director Dmitry Volkostrelov,  
URAL Opera, Ekaterinburg, 2021

The stage design is a birch tree grove (real birch trees, 7.5 metres high) that fly upwards throughout the performance until to the end the stage becomes completely empty. The nature, trees connect us with the past directly. Birch trees can live up to 120-150 years. There are still those that knew Pushkin and Tchaikovsky, but very few of them left. And so our connections with the historical past are increasingly difficult to feel.









# Iolanta

composer Piotr Tchaikovsky  
conductor Artem Abashev,  
director Marat Gatsalov,  
Perm Opera and Ballet Theater, 2021

A minimalistic, very cheap but effective stage design – a matrix of 360 white artificial roses, lightboxes with texts, a dynamic composition with 25 white doves controlled by hand like in medieval theatre.





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# Utopia for Dinner

choreographer Anna Abalikhina,  
composer Alexey Sysoev,  
FACTORY KITCHEN,  
Samara, 2021

A performance to celebrate the salvation and renovation of the FACTORY KITCHEN in Samara. A masterpiece of Constructivism, the work of Russia's first female architect, Ekaterina Maximova, this building was a catering establishment that was meant to free women from domestic chores and make them full members of society. The building will now house the Samara branch of the Tretyakov Gallery.









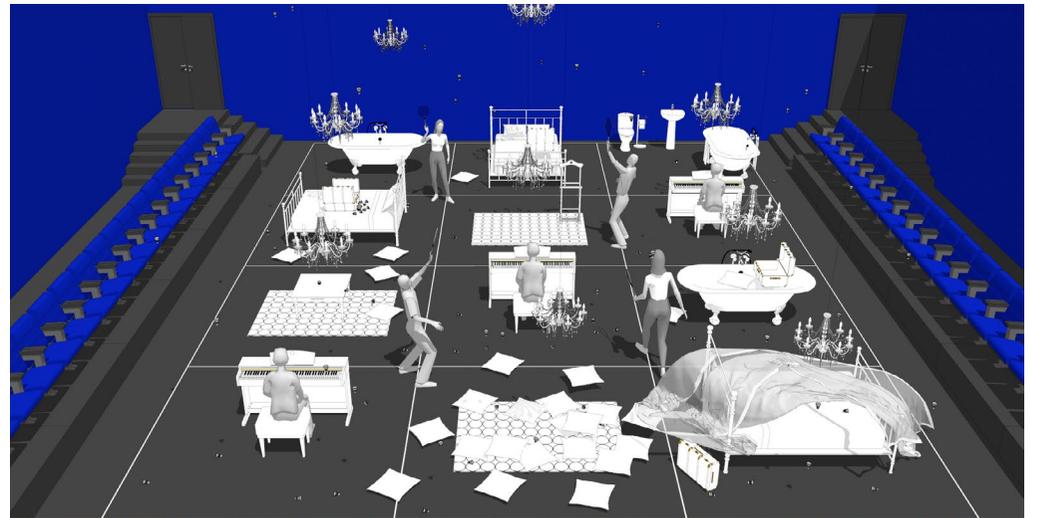
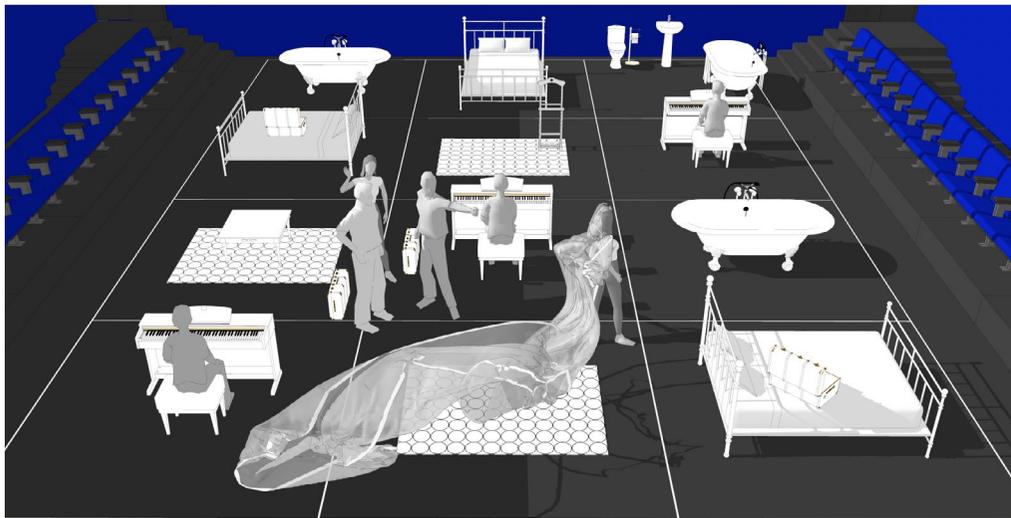
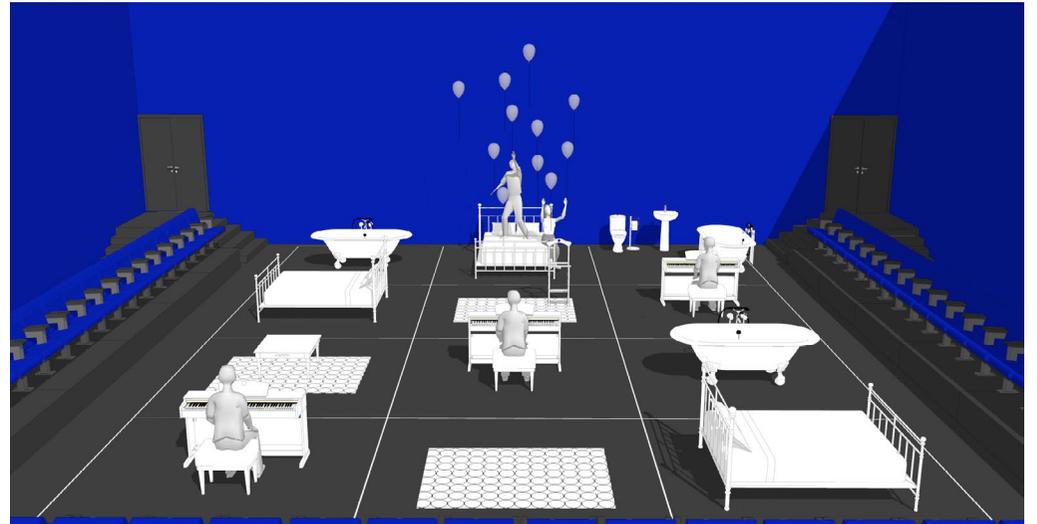
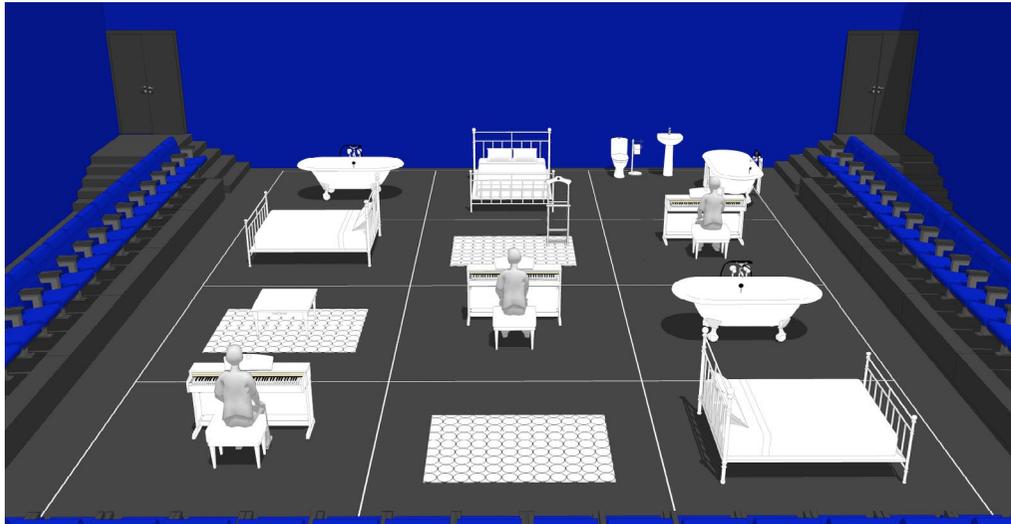


# Les Enfants Terribles

composer Philip Glass,  
conductor Alevtina Ioffe,  
director Georgy Isaakian,  
Natalya Sats Musical Theater,  
Moscow, 2020

The stage design is organised on the repetition of elements according to the music of Philip Glass. There are 3 pianos on the stage with 3 pianists behind them, 3 beds, 3 bathtubs. The singers move in a space of 12 squares, also repeating the mechanical structure of Glass' music. The audience rows are placed on three sides of the stage space, at arm's length from the performers.









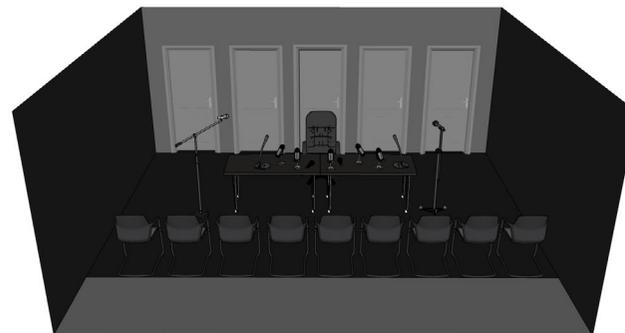
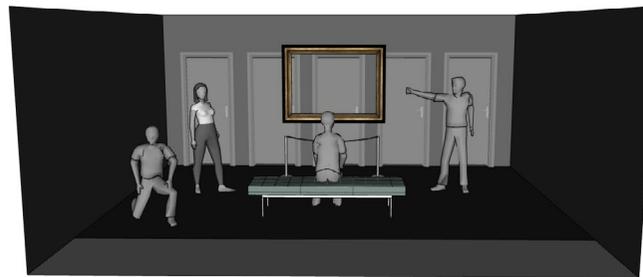
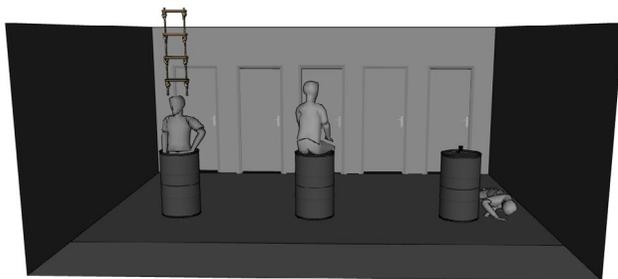
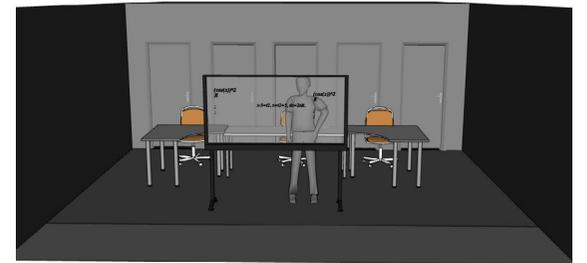
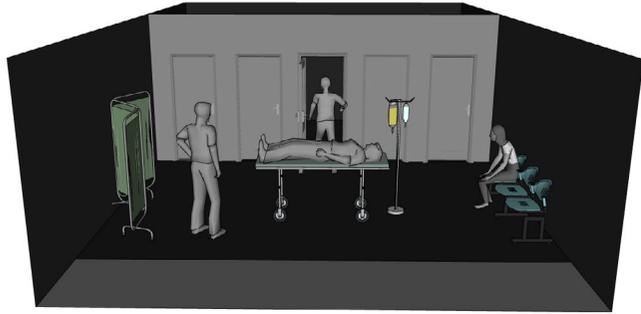


# LOREM IPSUM

curated by Dmitry Volkostrelov,  
directors: Andrey Gordin, Yana Gladkikh,  
Nina Guseva, Sergey Karaban,  
Emilia Kivelevich, Alisa Kretova,  
Alina Nasibullina, Alexey Martynov,  
Igor Titov,  
PRAKTIKA Theater, Moscow, 2020

A performance based on the play by the modern experimental playwright Ekaterina Avgustenyak. The play is based on nine texts generated by artificial intelligence on nine different topics (Sports, Home and Family, Medicine and Health, Russian Classics, Business and Finance, Science and Technology, Humor and Entertainment, Philosophy, and Art). Each part had a different director. In every performance you could not see all nine parts, but only five, three of which were chosen by the audience through voting. To create a stage solution, I conducted surveys among my friends and acquaintances, asking them to name their object-associations for each theme. The most frequently mentioned objects became participants in the play.







Надеюсь, что с медиками кто-то разбирает текст клятвы перед тем, как они дают ее, и объясняет смысл всех слов, которые там написаны.





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# Frost, Red Nose

by Nikolay Nekrassov,  
composer Alexey Syumak,  
director Marina Brusnikina,  
PRAKTIKA Theater,  
Moscow, 2019

250 kg of ice and 20 pine trees  
are involved in the set of the  
performance.





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# Perm Gods

directed by Dmitry Volkostrelov,  
Perm Academic Theater-Theater,  
2019

A study of the phenomenon of 18th century Perm wooden religious sculpture and how this phenomenon has influenced the modern inhabitants of Perm. The scenery consists of wood from old Perm houses and fences, and all props are so-called «Perm antiquities» (old wooden Perm sledges, rakes, forks, chests, old frames from merchant houses) and objects from the Soviet period. In this way, the stage becomes not only a theatre space, but also a museum space for the 1.5 hour duration of the performance.







# Utopia

by Mikhail Durnenkov,  
directed by Marat Gatsalov,  
Theater of Nations, Moscow, 2018

This performance is about how Russia had a chance for a new life in the 1990s, and Russians were ready for it, but that chance was taken away from them.

A huge mirror hung at a 45-degree angle is the angle at which a person lying down appears to be standing up. It's a story about people crawling even though they think they are walking and can even fly (like Marc Chagall's paintings). The audience stares in the mirror for the whole performance, and the actors are on the floor for the whole performance. Except for once, when the actors stand up, and this is the moment for which the whole play is made. The play is in 12 parts, the giant mirror rises and falls inexorably 12 times, like a fatality in an ancient tragedy, man cannot defeat it.

Golden Mask Award for Best Stage Designer













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# Two Rooms

director by Evgeny Kulagin,  
Gogol Center,  
Moscow, 2018



Two Rooms





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# Death at Work

directed by  
Semyon Alexandrovsky,  
Pop Up Teatr &  
Baltic Circle Festival,  
TINFO,  
Helsinki, 2018





# Passion for Martin

choreographer Anna Abalikhina,  
composer Alexey Sysoev,  
Vyksa Metallurgical Factory,  
Vyksa, 2018

A performance at the Vyksa  
ironworks on the occasion of  
the closing of the last Martin  
furnace in Europe.

Professional performers, factory  
workers and children living in  
Vyksa took part in the creation  
of the performance.









# Arianna in Nasso

Composer Nicola Porpora  
Conductor Markellos  
Chryssicos,  
director Sergej Morozov,  
THEATER an der Wien,  
Vienna, 2017







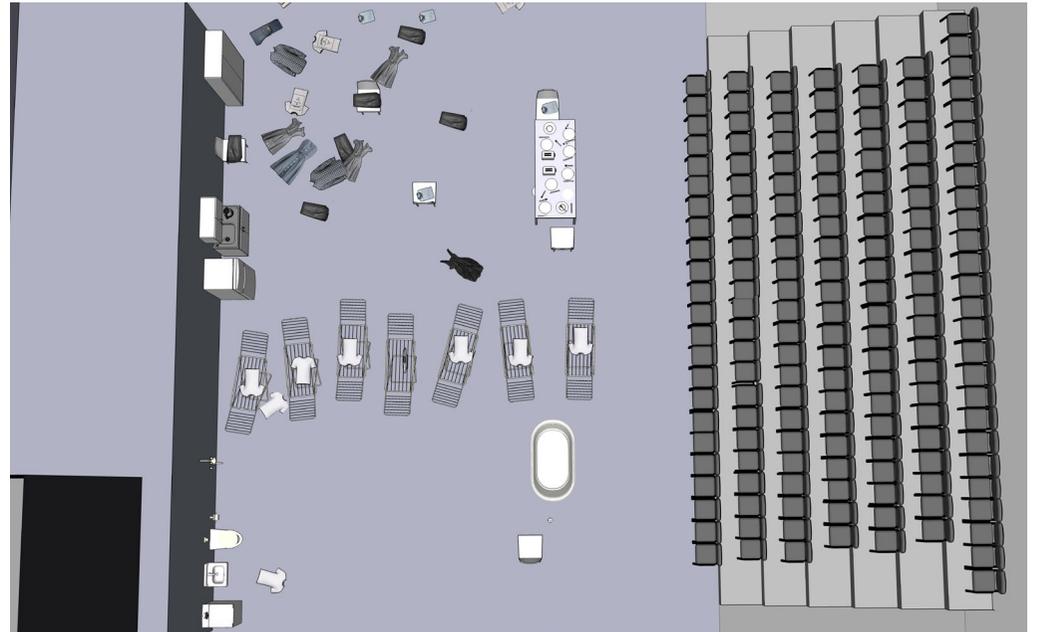
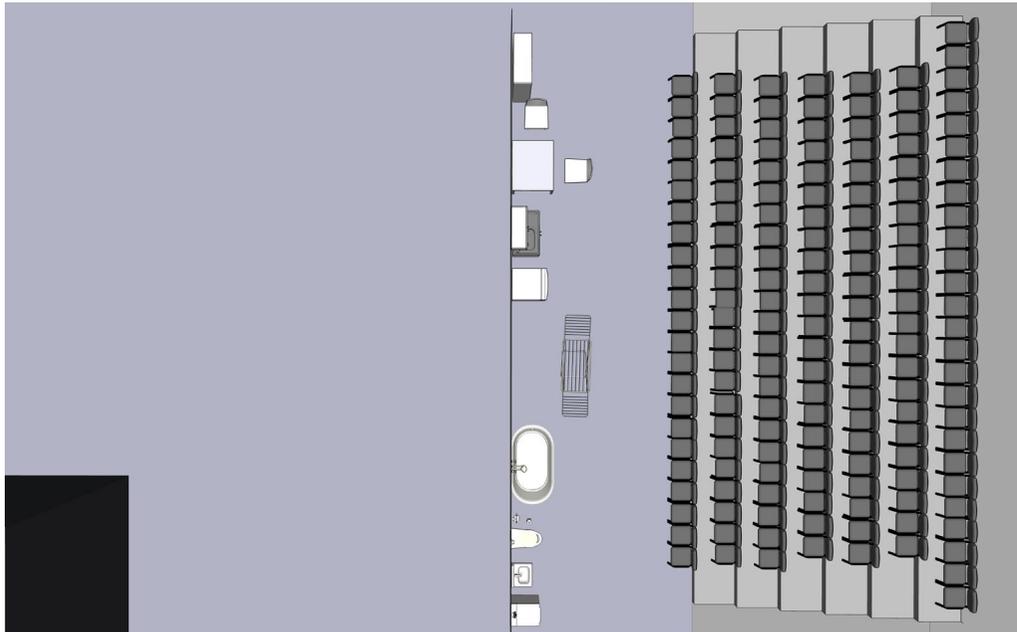
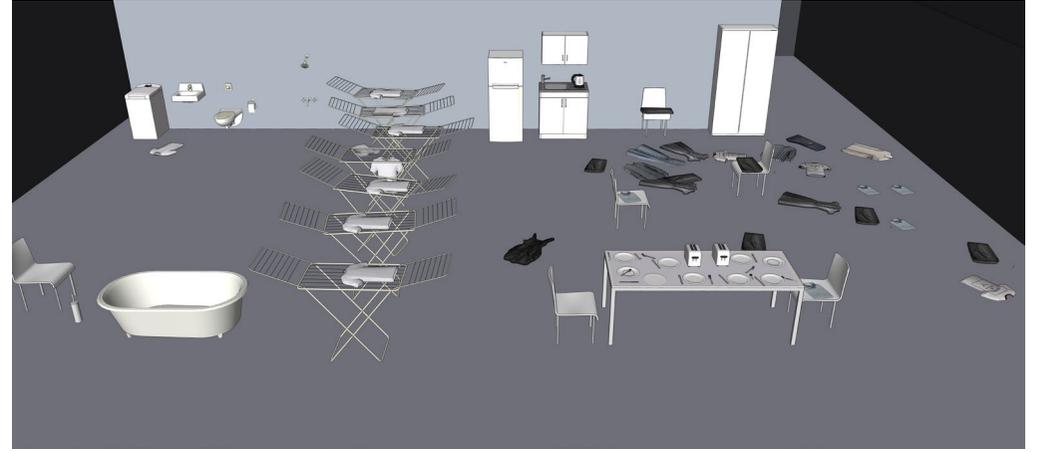
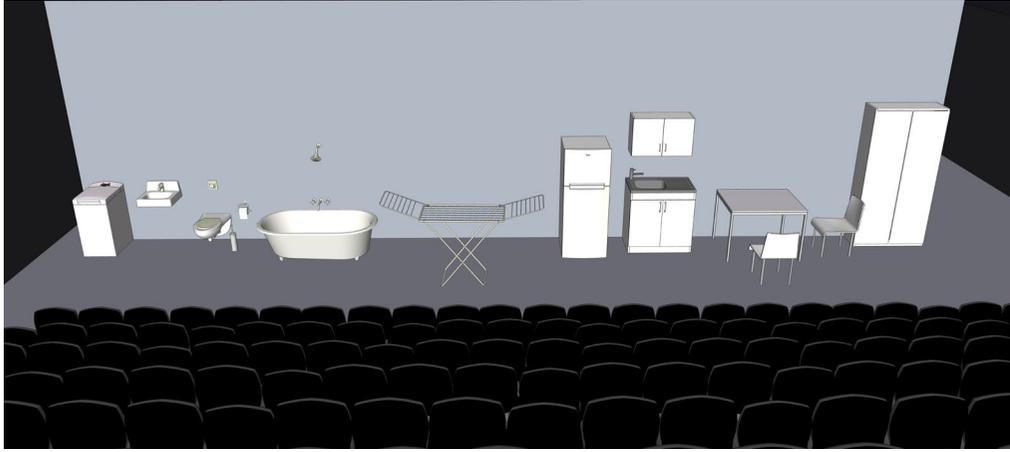
# Lungs

by Duncan Macmillan,  
directed by Marat Gatalov,  
Theater of Nations, Moscow, 2016

The scene is a narrow two-metre strip along a wall with the furnishings of an ordinary European flat – impersonal minimalistic monochrome, white and light grey objects, objects like in Ikea (the action of the play starts there). When the actress speaks the first word, the wall, unnoticed by the audience, begins to move. By the end of the play, the stage will be ten metres wide, but many spectators only notice it when the actors come out to bow. The number of items on the stage goes up and up. Actors take objects and clothes out of wardrobes and washing machine, during the performance they change clothes non-stop and throw things on the floor, and new ones are taken out and put on, again and again. The universe is constantly expanding and time is compressed. How do you measure human life? Can life be measured by the number of chairs bought, cups of coffee drunk, shirts worn?

Golden Mask Award for Best Stage Designer









# Before and After

directed by Dmitry Brusnikin, TERRITORY,  
New Space of the Theater of Nations,  
Moscow, 2016

First-year students of the Moscow Art Theatre met and interviewed retired older theatre workers. Some stand at the entrance to the world of theatre, others are at the exit. The play is about the value of life itself, about the meaning of life not being measured by fame, success and professional achievements. In the middle of the space is a long table, around five houses with doors and doorbells with the names of the inhabitants. When the blue light comes on, you can ring the bell and you are invited inside to hear the story of the owner of the house. Each of the students represented one old man or an old woman. There were 20 stories told in one performance, but we could hear only 3-5 stories during one performance. As in life, it is impossible to do everything and you have to enjoy and love what you have.











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# Cantos

composer Alexey Syumak,  
conductor Theodor Currentzis,  
director Semyon Alexandrovsky,  
Perm Opera and Ballet Theater,  
Perm, 2016

A stage solution turned inside out.  
The audience sits on stage while  
the auditorium is a paradise garden with  
live red apples. At first you can only look  
at it, but in the end you can walk through it.

Golden Mask Special Award















# Orchestra Rehearsal

directed by Andrey Stadnikov,  
Taganka Theater,  
Moscow, 2013

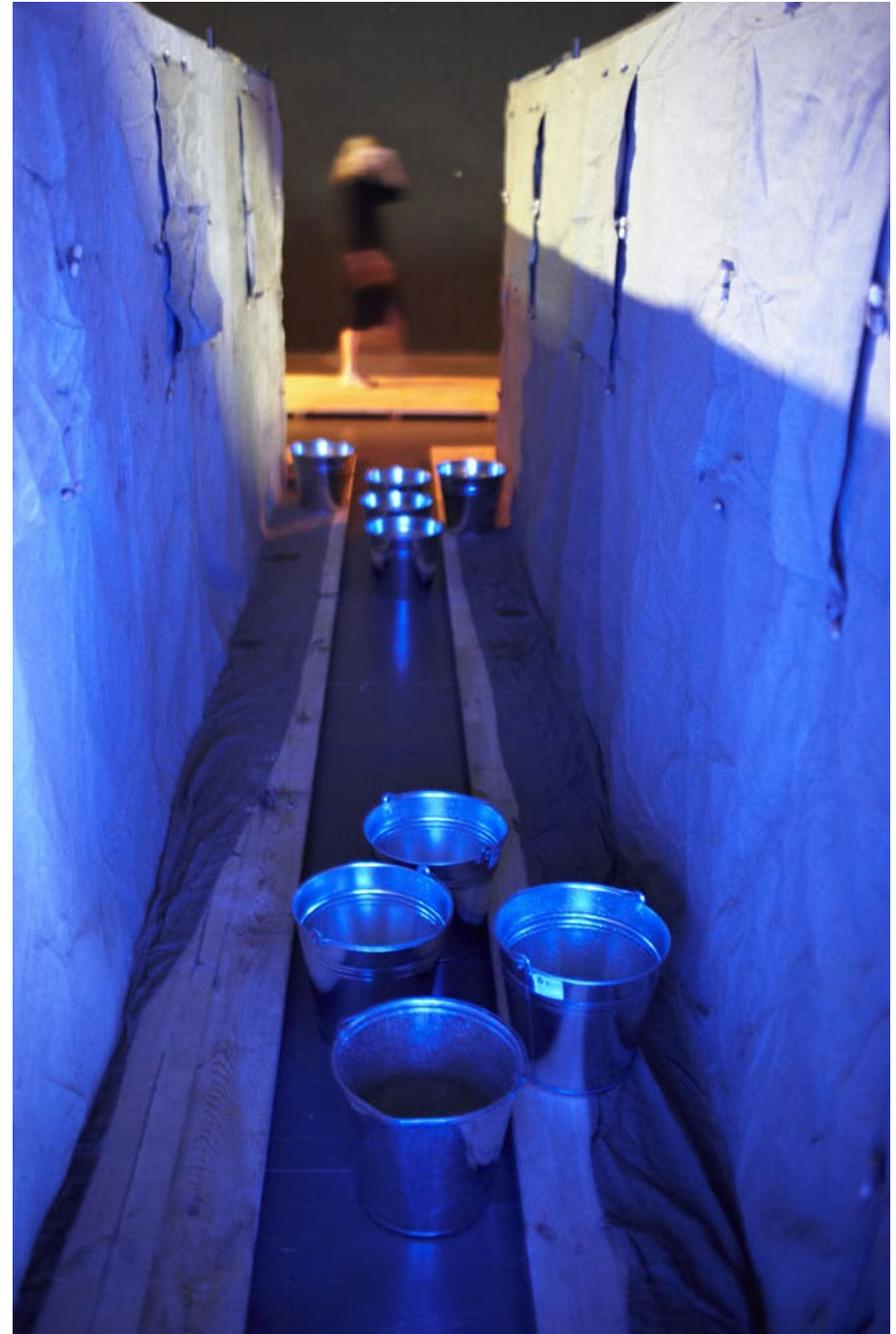
The production explores the history of the famous Taganka Theatre. The set consists of fragments of the sets from Yuri Lyubimov's old productions, made in co-authorship with the artist David Borovsky. Most of them has not survived, most of them are in terrible condition. The history of the theatre and its legacy reflects the situation of Russian history in general.



# Three Days in Hell

directed by Dmitry Volkostrelov,  
Theater of Nations,  
Moscow, 2013

The performance is based on the play by the Belarusian playwright Pavel Pryazhko about unfreedom, poverty and other contemporary Belarusian realities. The audience seated in three tents overlooking at bright colours of light installation. The high-tech light contrasts sharply with the content of the play and the old Soviet tents. It's hard to believe that somewhere in the world there is a completely different life. It is raining, you can stick your hand out of the tent and feel the drops. There are potatoes frying in the pans and it smells.



Three Days in Hell

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# The Tale of What we Can and what We Can't

written by Mikhail Durnenkov based on the prose  
of P. Lutsik and A. Samoryadov,  
directed by Marat Gatsalov,  
Moscow Art Theater. A. P. Chekhov, 2013

The audience is divided into four separate spaces.  
The performance goes through all of them.  
The actors move actively between the spaces  
created out of cardboard walls. Everybody can  
hear everything but see only a part. It's quite  
stuffy and claustrophobic. This performance  
explores visual perception. Unable to see the  
full action, the viewer is forced to reconstuct  
the scene from the sound and the meaning of the  
dialogues.

In the second part of the performance, the actors  
destroy the cardboard walls. Only the wooden  
base remains. It becomes cool, beautiful and  
unspeakably sad.









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# Evil Girl

by Pavel Pryazhko,  
directed by D.Volokostrov,  
Bryantsev Youth Theatre,  
St. Petersburg, 2011





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