

Ksenia Belenkova (Tomsk),

Born: 1982

Dancer, choreographer, performing artist, dance teacher for children, actors, choreographers, people interested in movement. Currently Ksenia is moderating a project "The Dance and The Present" (Танец и Современность), Art Laboratory "Tri P" (Три П: Перформансы в публичных пространствах) (Tomsk), art director of a dance studio "The Street" (УЛИЦА). The projects are aimed at exploring and popularizing dance in Siberia.

Education: 2011 – 2013 Vaganova Ballet Academy (St. Petersburg) - Master's programme "Laboratory of composition of contemporary dance forms," 2000 - 2005 – Novosibirsk State Pedagogical University.

2005-2016 - took many Russian and foreign dance workshops of foremost dancers and choreographers in the frame of the International Contemporary Dance School and Festival and other places

1993-1999 – contemporary dance school of the Novosibirsk State University Art Center. Took the courses of: modern technique, contemporary dancing, ballet training, jazz dancing, release technique, contact improvisation.

Participant of a row of Festivals of Contemporary Dance and Performance (since 2005): Krasnoyarsk (2005), Moscow (2007), Durham, New York (2010), Kirov (2013), Saint-Petersburg (2013), Tomsk (2014-2016), Kemerovo (2015).

Participant of exhibitions: 2016 – exhibition "Partners" (Соучастники) during the 1st Siberian laboratory of youth art "Open Systems" (открытые системы) organized by the Museum of contemporary art "Garage" (Moscow) and Krasnoyarsk museum centre "Area of Peace" (Площадь Мира); "Industrial Reality" (Индустриальная Реальность), project of Siberian filial of National Centre for Contemporary Arts; 2015 – XXI regional youth art exhibition "Region 70".

Documentary of the site specific "ON THE SURFACE" («На поверхности»)

Laboratory “Tri P” (performances in public spaces) (Три П – Перформансы в публичных пространствах)

Every space has a unique atmosphere. Every space determines the conditions of existing in it. Our body, whether we want it or not, reacts to the proposed circumstances. The body can feel totally comfortable or get contracted, flexed, relaxed. It can make us want to leave the room.

In this work we were focused on the characteristics of surfaces in the space of a museum. This is quite a special space where you may walk, look, think, but you are not allowed to touch, get situated or placed. The role of the body in the space of the museum is a particular one. That is the role of an outside observer. “Keep your paws off the windows' glasses!”, – say the museum's staff. In this work we tried to break the rules of existence inside an art gallery by placing our bodies on different surfaces of the building.

Performers: Ksenia Belenkova, Denis Maslov, Alina Dolzhenko, Anatolii Dolzhenko, Mara Klovi, Yulia Shashkova, Alexandra Bereznyatskaya

Shooting: Natalia Bannikova

Editing: Ksenia Belenkova

Tomsk – 2015

The site-specific “On The Surface” was performed in the opening of the XXI Regional Youth Art Exhibition “Region 70” in Tomsk in 2015. That year it included some forms of art which are still new for Tomsk, such as video-art and performance. During the preparation stage the exhibition curators faced obstacles made by representatives of Tomsk Regional department of the Union of Artists of Russia and officials from the Department of Culture of Tomsk region. One of the reasons was the word “performance” in the program of the exhibition opening, which was related in their vision with something dangerous, shocking and provocative.

At the same time, the director of the museum, where the exhibition was held, and museum staff couldn't come to terms with the fact that performance could be a form of art like paintings or drawings. While the site-specific was being rehearsed, they claimed that it wasn't an appropriate way to treat the space of the museum. The museum staff forbade performers to touch walls and window glasses, sit on window sills,

having no idea that the form of site-specific requires immediate interacting with space. Thus a museum in Russia remains totally uninvolved into the modern artistic processes and worldwide tendencies.

Despite all the censoring attempts, the site-specific was performed as intended. Some visitors complained that the performers made walking around complicated, but this performance allowed other people to address to their own bodies, to their ability to move freely in any situation.



