

GES-2-----V

On 19–21 April, GES-2 House of Culture will host the world premiere of the ballet *Graphite*, jointly staged by GES-2 and the Ural Opera Ballet

Graphite, the new ballet by choreographer Anton Pimonov and composer Vladimir Gorlinsky, has been especially created for the GES-2 Prospekt. The Prospekt, which takes up most of the ground floor of the GES-2 building, is an open space where there can be no separation between musicians, dancers, and spectators and the three groups are necessarily in close proximity. Anton Pimonov inserts the elements of classical ballet into an unexpected spatial context and Vladimir Gorlinsky reinterprets the sound of the chamber ensemble (the traditional musical accompaniment to ballet) by the use of instruments invented and crafted specially for the occasion.

The title of the ballet contains several references that are important to its creators. The term “graphite” resonates with the Russian phrase “grafika tantsa” (“the graphics of dance”) reminding us that the language of choreography often defies translation into words. Graphite is a soft material used to make pencil lead, but it is also related to diamond, the hardest of minerals, and the ballet by Gorlinsky and Pimonov explores the boundary state between plasticity and ultimate hardness, at the same time evoking a long tradition that likens the brilliance of ballet to the scintillating light and colour of precious stones.

A formula used by Vladimir Gorlinsky at a rehearsal for the ballet might capture its quintessence: “Fragility, structure, vulnerability becoming strength.”

After its premiere at GES-2 House of Culture, the production will be adapted for the stage of the Ural Opera Ballet in Yekaterinburg where the first performances will take place on 8–9 June.

Anton Pimonov, choreographer:

“The space of GES-2 dictates certain rules of the game. We are not in a theatre, so we cannot retreat backstage. The dancers are on stage throughout the performance. Our ballet has two equal strands: dance and stasis. Stasis—awaiting the next sequence of movements in a state of observation, rest, or pause—is a visible element of the action which is on an equal footing with the dance.”

Vladimir Gorlinsky, composer:

“While working on the ballet, I dwelled a lot on the relationship between music and movement; I looked for devices that reveal how sound operates as an impulse to dance. I tried to make the sounds convey an abstract image of movement that has not yet been understood by the body—a pure energy—and subordinated these images to the logic of the musical form. Working with the space of the Prospekt was essential. The musicians are positioned so that the audience is surrounded by sound, creating a special dimension for the energy of movement. The ballet begins with a huge spatial metronome—a regular alternation of sounds that travel from one end of the Prospekt to the other.”

The creators of Graphite

Anton Pimonov is a choreographer. He trained at the Vaganova Academy of Russian Ballet in St. Petersburg where he studied under Yury Umrikhin. In 1999–2013, he was a dancer at the Mariinsky Theatre, where he took solo roles in Russian and international premieres. He made his debut as a choreographer at the Mariinsky Theatre in 2012 and proceeded to win the national Golden Mask Theatre Award in 2017 for his production of the ballet *Violin Concerto No. 2*. Anton Pimonov has choreographed productions at the Bolshoi Theatre, the Leonid Yacobson Ballet Theatre in St. Petersburg, Ballet Moscow, and the Bavarian Ballet and led the ballet company at the Perm Theatre of Opera and Ballet in 2020–2023. Since 2017, he has worked at the Ural Opera Ballet in Yekaterinburg, serving as deputy director and choreographer for three seasons and staging *Brahms Party*, *The Humpbacked Horse* (with Slava Samodurov), and *Hungarian Dances*.

Creative team

Anton Pimonov
Vladimir Gorlinsky
Elena Trubetskova
Konstantin Binkin

Ural Ballet

Anna Domke
Elena Glushakova
Anastasia Kerzhemankina
Mikhail Khushutin
Igor Korol
Anna Melikyan
Varvara Pugacheva
Gleb Sageyev
Tomoha Terada
Mikhail Volkov

Maxim Petrov
artistic director

Moscow Contemporary Music Ensemble | MCME

Konstantin Efimov
Oleg Tantsov
Ignat Krasikov
Mikhail Dubov
Maria Saduridinova
Evsey Zubkov
Philipp Fitin
Evgeny Subbotin
Olga Demina
Leonid Bakulin

Elizaveta Korneyeva
conductor

Roman Zhaurov
designer and maker of custom instruments

Victoria Korshunova
director of MCME

Curators

Anastasia Proshutinskaya
curator of the GES-2 dance programme

Dmitry Renansky
curator of the GES-2 music programme

GES-2 House of Culture

15 Bolotnaya Embankment
ges-2.org

Entry to the House of Culture is free of charge, by prior [registration](#)

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Telegram channel for media* [GES-2: Inside](#) (in Russian)

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Vladimir Gorlinsky is a composer and improviser. Since training at the Moscow Conservatory, he has been a prizewinner at the Schnittke Interregional Open Competition for Composers (Moscow, 2002), the Jurgenson International Competition for Young Composers (Moscow, 2007), the Pythian Games (St. Petersburg, 2008), Rostrum (Dublin, 2008), the YouTube online composers' competition (2010), the Impuls Academy Competition (Graz, 2011), and Open Space (Moscow, 2015). Vladimir Gorlinsky works as performer and composer at the Stanislavsky Electrotheatre and the Malaya Bronnaya Theatre in Moscow. His recent works include the play *Post* (commissioned and produced by V–A–C Foundation), *Beyond Light. Journey through the Ensemble* written for the 30th birthday of Moscow's Studio of New Music, as well as a musical prologue and epilogue to a staging of Francis Poulenc's one-act opera *La voix humaine* at the Perm Opera Theatre. *Graphite* is Vladimir Gorlinsky's first collaboration with Ural Opera Ballet.

Elena Trubetskova is a costume designer. She studied dance at the Perm School of Choreography and the Diaghilev Arts Lyceum in Yekaterinburg. She joined the dance company of the Ural Opera Ballet in 1998 and stayed on after 2017 as designer and maker of costumes. She has worked on ballets by August Bournonville, Anton Pimonov, Igor Bulytsyn, Slava Samodurov, and Maxim Petrov as well as productions by Anna Shchekleina and Alexander Frolov at the Ural Opera Ballet, the Perm Theatre of Opera and Ballet, the Provincial Dance Theatre, the Leonid Jacobson Ballet in St. Petersburg, and the Mariinsky Theatre.

Konstantin Binkin is a lighting designer. He completed his studies in 2014 at the Russian State Institute of Stage Arts in St. Petersburg where he specialised in stage design and particularly in lighting (a course led by Vladimir Lukasevich). He has designed lighting for ballet performances at the Mariinsky Theatre. In Moscow, he worked at the Bolshoi Theatre, the Stanislavsky and Nemirovich-Danchenko Musical Theatre, and Ballet Moscow. Outside Russia, he has contributed to ballet and opera productions in the UK, Italy, Germany and the USA, as well as the Origen Festival of Culture in Switzerland. He has created lighting for symphonic concerts at GES-2 House of Culture, dramatic performances at the Bolshoi Drama Theatre and Lensovet Theatre in St. Petersburg, and at the Old House Theatre in Novosibirsk. His collaborations with the Ural Opera Ballet include *The King's Order* by Slava Samodurov, *Overture* by Igor Bulytsyn, *Brahms Party* by Anton Pimonov, and *Tales of Pierrot* by Maxim Petrov, Konstantin Khlebnikov, and Alexander Merkushev.

GES-2 House of Culture is an urban space where all the conditions have been created for the development of the professional artistic community and modern culture. GES-2 brings together exhibition halls, a library, a cinema and concert hall, workshops, studios, artist residencies, shops, a restaurant, cafes, a playground, and an auditorium for public and educational events. The aim of the House of Culture is to acquaint a wide audience with contemporary culture and encourage visitors to take part in its formation.

GES-2 is the V–A–C Foundation's main venue. The Foundation works with Russian artists to expand the cultural space by organising exhibitions, publishing books, and holding educational events.

Ural Opera Ballet in Yekaterinburg is one of Russia's foremost venues for music and dance performance. The Theatre opened in 1912 and has had its own permanent ballet company since the late 1920s. The repertoire is designed to bring the public fresh versions of 19th century classics and landmark works of the 20th century. New works are also commissioned and new Russian composers, choreographers, and directors are regularly invited to stage opera and ballet productions. Composers who have worked at the Ural Theatre include Artem Vassiliev, Anatoly Korolev, Yury Krasavin, and Alexei Sysoev. The Theatre's choreographers have included Slava Samodurov, Anton Pimonov, Konstantin Keichel, Andrey Kaidanovsky, Maxim Sevagin, and Maxim Petrov who became director of the ballet company at the Ural Theatre in 2023. The Theatre company tours annually in Russia and abroad and has won numerous short-listings and prizes at Russia's Golden Mask and Onegin performing arts awards.

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