

**Bolshoi Theatre presents**  
**Russian premiere of *Diana Vishneva on the Edge* project**

Co-production of  
**Segerstrom Center for the Arts and Ardani Artists**  
in collaboration with **Les Ballets de Monte Carlo,**  
**Centre Choreographique National Roubaix Nord Pas de Calais,**  
**Atelier de Paris Carolyn Carlson, Diana Vishneva Foundation**  
with additional support provided by  
**Roman Abramovich and Vladimir Smirnov Foundation**

Producer: Sergei Danilian

**PROGRAM**

***SWITCH***

Choreography: Jean-Christophe Maillot  
Music: Danny Elfman  
Scenography: Alain Lagarde  
Costumes: Jean-Christophe Maillot,  
Jean-Michel Laine  
Diana Vishneva's costume: Karl Lagerfeld

Performed by Diana Vishneva, Bernice Coppieters, Gaetan Morlotti

Music selections:  
from ***Serenada Schizophrana***  
*End Tag*  
*Blue Strings*  
*A Brass thing*  
*Improv for alto sax*

From ***Rummy (Not Edited)***  
*Drone wild stereo fix 03*  
*Theme 1.4 stereo 02*

***WOMAN IN A ROOM***

Choreography and scenography: Carolyn Carlson  
Music: Giovanni Sollima, Rene Aubry  
Music editor: Nicolas de Zorzi  
Costumes: Chrystel Zingiro  
Photos and video: Maxime Ruiz  
Assistants to Choreographer: Sara Orselli, Henri Mayet

Performed by Diana Vishneva

Music selections:  
**Giovanni Sollima**  
*Aquilarco (Aria)*  
*Works (Terra Aria)*  
*Aquilarco (Spinning top prelude)*

*We were trees (The Architect)*  
*Spasimo (Il Tracciato di Marta)*  
*We were trees (Iguil)*

**René Aubry**

Lungomare (Plaisirs d'amour)

### **Staff**

Production supervisor: Nick van der Heyden

Production and stage manager: Michael Vool

Lighting designer: Samuel Thery

Lighting supervisor: Tony Marques

Balletmaster: Anastasia Yatsenko

### **About *Switch***

Exasperated, Proust threw his slippers at Emmanuel Berl who refused to admit that if you could not take advantage of solitude, you were unable to create art, which put an end to the visits by his young disciple who loved life. According to Emmanuel Berl, life was not this reclusive existence in a room with cork-lined walls in order to stifle the distant sounds of the city. Life was to love, for example. But Proust didn't believe in love. Difficult as it was to renounce it. Solitude is perhaps the condition of the creative act, but it is a charmless companion, full of sadness and boredom. So, art or life? Some nights, on leaving the stage the heroine in *Switch*, who has devoted her whole life to the practice of her art, ponders on this while she watches with some envy the couple enjoying life; does one necessarily exclude the other? Could both be reconciled? Instead of art or life, art and life. Because what would life be if it was not infiltrated and fed by this very idea of creation? What happens between the three characters is exactly my questioning of this piece.

**Jean-Christophe Maillot**

### **About *Woman in a Room***

*Woman in a Room* is inspired by the films of Andrey Tarkovsky, whose visual poetry perceives our spiritual being as a necessary confrontation within our solitude and introspection. The challenges of transformation through intuition and understanding our relationship within the meaning of existence, begins with embracing the essence of seeing into the nature of oneself. Diana Vishneva shares with us our universal perceptions of solitude and contemplation; through dreams and childhood memories, our joys and sufferings. Views of a woman on a life journey of reflection, seeing into our many faces split into different personalities searching for the essential presence of being. Here we discover her metamorphosis changing into mirrors of inner freedom as a ceremony of offerings what poets do to break chaos into harmony, centering our earth and cosmic dimensions in this process of transforming insight through question and discovery. A woman cuts a bitter sweet lemon into parts of challenge and confrontation into the seeing of that which suffices for contemplation.

a tree

a window

a table

a woman in a room

**Carolyn Carlson**