Oleksandra Lytvyn
Artist, teacher, researcher

https://www.sasha-li.com/

Interests of work:
- interaction between performative and visual (media) art;
- interaction and border between performers (stage zone) and audience (spectator's zone);
- humor, irony, silliness;
- physical theater and combination of movement and routine;
- conceptual art and research as a source of creation;
- professional and non-professional dance.

Topics of research:
- vulnerability as a potential of expression;
- authenticity on stage;
- periphery in different spheres;
- presence relating to past and future;
- spirituality and rituals;
- wellbeing and nature;
- outsiders and "different" forms of expression.

Projects:
1) "A place to" (2017-2018)

"A place to" is an inclusive site specific performance curated by "UviMkneni art association" and "Candoco dance company", organized by British Council and hosted by art center "Art Arsenal", where I was one of the selected artists. This project was aimed to expand the awareness of inclusion and to make visible the community of people with special needs. This

was one of the very first projects in Ukraine where the community of people with special needs was engaged in participation in the art process, presented in public standing for equality and diversity as at that moment people with special needs were mostly marginalized as a group.

The whole piece consists of common parts and individual solos of each of the performers, created by them.

More information and visual materials:
https://www.behance.net/gallery/134716589/A-place-to-inclusive-site-specific-performance

2) #bulobbajnnya (2018)

This performance is a result of collaboration of 10 independent periphery artists from Dnipro. Performance was aimed to manifest decentralization and community management and created by all the artists on an equal basis.

At that time the only prospective city in terms of contemporary performing art was Kyiv - the capital of Ukraine. Me and 9 other performing artists decided to make a difference in this direction and create an association "DniproBodyProject" to develop performing art practices in our home region - Dnipro. We applied and received financial support to organize a contemporary dance festival and to premiere the performance in our city in collaboration with the already existing Kyiv festival, organized by a national contemporary dance platform.

Synopsis and visual materials:
https://www.behance.net/gallery/134705113/bulobbazhannja-dance-performance

3) EXIT (2019)
This is my first independent performance "EXIT" which was made in the framework of the art incubator "Artil" for emerging choreographers from Poland, Austria and Ukraine.
If you are interested to find more information about the project you can follow the link
https://www.artil.org.ua/en
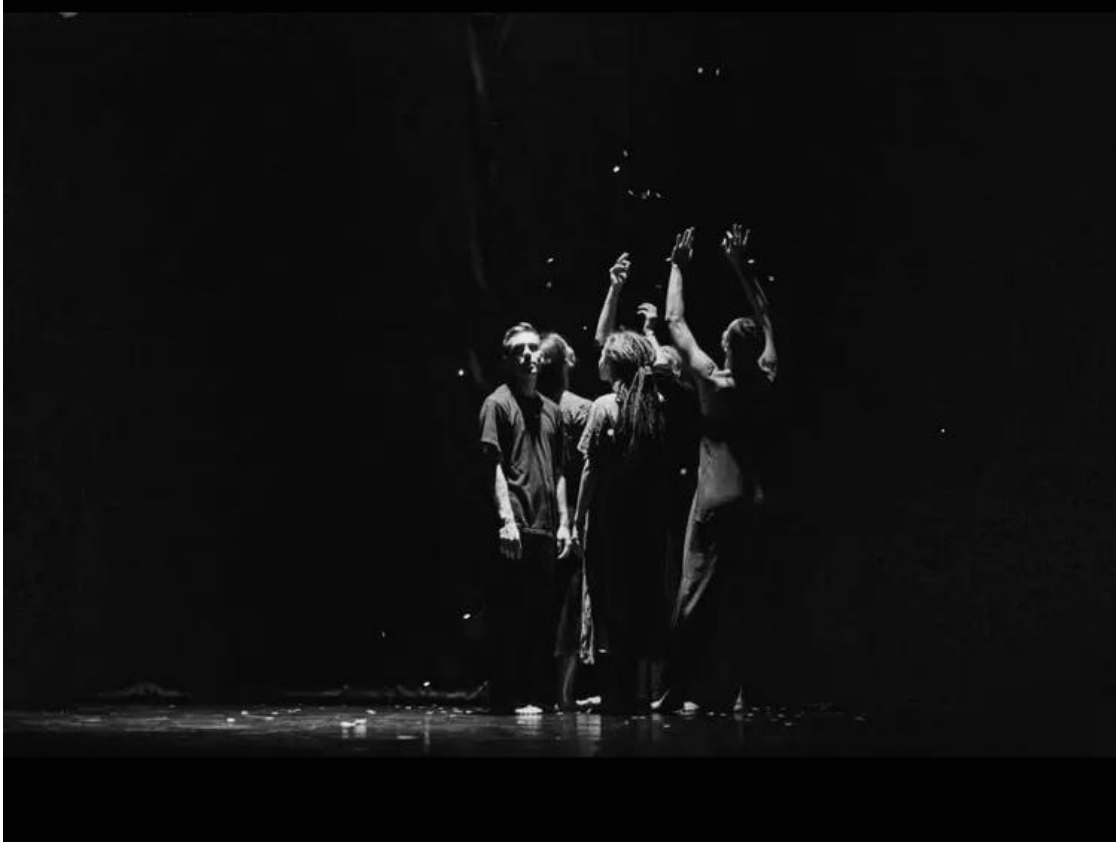
"EXIT" was made as a reflection on "Impostor syndrome" and a confrontation between concepts of "having expertise" and "having experience". It was a result of my research dedicated to the "Impostor" as an outsider figure. I chose the topic that I always was connected with. Again and again I was questioning my worthiness due to lack of skills, knowledge, resources, etc.

At that moment I didn't have formal dance education. As a result it created some kind of a "Frankenstein" experience that I was not completely confident with. This was my starting point to work with impostorship. I decided to make an experiment challenging my feeling of being an impostor by applying for the international project for "real choreographers". I was surprisingly selected and willing to exaggerate impostorship by creating a piece without choreographing. I was using only dancer's choreography based on their impostorship experience and also engaging the audience with spontaneous ironic interactions to reveal impostorship.

Synopsis and visual materials:

https://www.behance.net/gallery/134703811/EXIT-interactive-dance-performance

4) Nostal.G (2020)

Pandemic turned the art world upside-down, where artists became outsiders, unable to continue their practices offline in the usual way. I wasn't an exception. I was trapped in the city that I used to live in without access to a bigger art context. I got to know a few amateur dancers that were willing to work with the movement through personal archives of "good old times before the Covid" that I was researching on my own. I invited them and a few of my colleagues that were open and available to join the team of performers. This project was created and presented as amateur without any financial support to manifest and self-validate

each artist's right to continue their path through hardship and uncertainty infusing non-judgment as a self-respect for taking the challenge as much as we all were able to do it.

Synopsis and visual materials:
https://www.behance.net/gallery/134606747/NostalG-interactive-dance-performance

5) P.A.N.Ter (2021)

"P.A.N.Ter (Performing arts never terminate)" is a multimedia dance performance with augmented reality, based on Franz Kafka's story "A Hunger Artist" and social research. Dramaturg Max Schumacher started this project with the idea that performing art became

less popular compared to more attractive digital art, where the figure of performing artist becomes an outsider and associated rather with a struggle then with success, which more common to digital artists nowadays with the growth of social medias, NFT, cryptocurrencies, etc. Thus he built bridges between each of the artists (performing and digital) and characters of Kafka's story (Hunger artist and Panter), which is very common to the main idea.

I was selected as one of the 4 artists who were supposed to create a piece. Together (two performing artists and two digital artists) we were challenged to interview the opposite spheres of each other to collect the material that became a basis for common creation. Besides, the main statement of the project is "Dialogue is the basis" that we can hear at the beginning of the piece. P.A.N.Ter is aimed to keep an endless dialogue between media and performative art, digital and physical world, social research and artistic creation, professional and not professional performers on stage, metaphors and facts that should always be taken into account.

More information and visual materials:

https://www.behance.net/gallery/134605027/PANTER-MULTIMEDIA-PERFORMANCE

6) Power of Vulnerability (2022)

This project is a part of my ongoing (since 2022) research RAWork. It presents body/movement workshops to explore and embody vulnerability. Thus I worked with various audiences such as refugees, seniors, kids, gender-diverse people, etc.

It is a pilot version to integrate vulnerability as a part of personality through the body and to create a toolbox for the authentic expression of it. First time I presented it in collaboration with the WUK theater (Halle, Germany) in November 2022. Later I conducted workshops in Portugal (Lisbon, Peniche, Alcobaça) and Latvia (Uguni).

Teaser:

https://drive.google.com/file/d/1r5U31nQHrOD4rhyNLltUy-dhkr0O7Wyx/view?usp=share_link

Photo report (Halle, Germany):
https://drive.google.com/drive/folders/1BpRuvJ3s67M3uHUv4OG_q8HJgDI75lKR?usp=share_link

7) RAW (2023)

Personal archives are made physical in my video work RAW, a fragment from my ongoing research "RAWork". I was suggested to create a piece that will present my current project in frames of exhibition "Longing as a Struggle" (Alcobaça, Portugal) in March 2023.
In this piece I was filmed performing a movement sequence embodying the words of my diary. Snippets of my written reflections from the period since the start of Russia's full-scale invasion are collaged together to produce a raw oral narrative that acts as a gesture of exposure. In the paradigm of this raw honesty, simple words become insightful, and these insights, through what I refer to as "the Power of Vulnerability", transform into bodily expression. Each element—video, voice, movement—is executed with an imperfect immediacy, empowering its form with the honesty that vulnerability requires. Particularly against the backdrop of aggression, war, and displacement, this more subtle understanding of power is indispensable. It directs us to more empathetic modes of perception, where it is safe to be open and seen in common spaces that foster unity and supportive feelings of belonging.
Full video: https://vimeo.com/813180064
Video report about the exhibition: https://www.instagram.com/reel/CrNt-XLAKIv/