

- Two years ago there was your performance "Children of The Sun" written by Marsim Gorki, next there was "The Russians!" written by Anton Chekov. This year we're able to see your performance "The Scenes from a Marriage". Is there any consistency in the choice of plays? How do you choose your next performance?

My choices are always out of a deep need to direct a text. A real necessity. But the reasons are different for every text. My choices are based on what happens in my life and in the society surrounding me. For Scenes from a Marriage I wanted to explore the smallest connection in the world: a marriage between a woman and a man. Just two people but Ingmar Bergman presents us with a galaxy of atmospheres, emotions. For me Johan and Marianne, the two characters, became like icons of the life we all live. It is as looking into a mirror and experiencing in an extreme way what we have experienced, experience at this moment or will experience someday in our life. That's why this production is all over the world loved, by young and older people.

- How long have you been working at the performance? What difficulties did you face?

The preparation took almost a year, the actual rehearsals 8 weeks. It was a very happy rehearsal time without conflicts, catastrophes, crises. The difficulty for me as director was that I wanted the actors to be very vulnerable and act as if it was their live they were showing the audience.

- why have you decided to divide the story of two characters between six actors?

I choose to have a young couple (between 25-35), a middle aged (35-45) and an older couple (45 plus). This way it becomes a story about us all. Nobody feels excluded. We are all Johan and Marianne, if we want to face it or not. It becomes a story of who we were in the past, who we are now and who we'll be in the future. This choice opened up the text and brought it to a higher level, I hope.

- The main topic of the festival "NET-2013" is "From the play to performance". Which genre would you refer your staging to?

No genre. As said before I wanted the actors to be themselves. Knowing this is impossible. I asked them to wear their own clothes on stage. They manipulate the lights and music themselves. They choose each song themselves. The set is based on one idea: INTIMACY. The actors are very intimate with each other but the audience sits very near to them. We are all in this together! So the performance, which we play since 2005, everywhere brings comfort at the end. It is a very human story which I try to stage in a very simple, sincere way. Pure actors theatre!

- How do you think Is modern Russian audience ready for such performance?

I know the Russian audience love to look at great actors. Even if they hate my staging they will fall in love with the actors, I hope.

- What is the part of the audience in the performance?

They are like extra characters. The actors and audience are one community. For the first scenes I divide the audience in three groups. One group starts with scene one where there is lots of hope and belief in the future, the other starts after Johan and Marianne have live some years together and the marriage shows some tiredness, and the third group start with the break up, a very sad and harsh scene. At the same time the set is constructed in a way that you hear what happens in the other room. Audiences travel through time and know different things about Johan and Marianne on different moments. That creates a warm atmosphere.

- In one of the interviews you said that we lived at the transitive time. Do you think if the relationship of these characters is very typical for this transition?

Bergman presents us with a marriage spread over many years. After the break up they marry with other people but when they meet again after many years they finally can talk about everything, every emotional scar, every reproach in an open way. That's the hope Bergman presents us. It is very hard for a human being that another human being is different from oneself. We are all strangers and we have to deal with that fact.

- Is there any accent in your staging? What does it "cozy space" mean? Why so?

I wanted to make a warm and tender production about people you love even when they behave cold and aggressive many times. At the end of the day they are who we are. And we better accept this.

- Если вы говорите о переходном времени, то должен ли театр показывать выход из сложившейся ситуации, указывать вектор дальнейшего развития или его главная функция - отражать реалии жизни такими, какими они есть?

- If you tell about the transitive time, must the theater show the way out of this situation, indicate the vector of its future development? Or its main function is to show the reality how it really is?

No. Theatre is not only to look into the mirror. It should gives us a look behind the mirror of reality, as Harold Pinter said when he accepted the Nobel Prize. Reality is better dealt with in other media like newspapers, television. Theatre is the world of imagination. It deals with lost paradises or utopias.

- Можно ли рассматривать данный сюжет как общую модель отношений, сложившихся в последнее время, не значит ли это, что они постепенно заходят в тупик?

- Can we consider this plot as general model of relationships of recent time? Doesn't it mean that the relationships come to a standstill?

I deeply feel that Bergman gave us an insight in human beings that still is very much valid. He shows who we are but also who we could be. His mastership is that he gives a world view based only on the life of two characters. Bergman is a great humanist without being only an optimist.

- Считаете ли вы, что развитие взаимоотношений главных героев в какой-то момент начинает граничить с абсурдом?

- Do you think that the development of the of main characters' relationships at some point becomes absurd?

No. They become closer. The last scene brings a weird kind of calmness, warmth, hope. I am always struck that wherever we play people are sitting even nearer to each other, hugging, crying.

- Как вы думаете, чего не хватает героям для счастья?

- What do the characters need for happiness?

To accept that we can't possess the other. That's try on a personal level but also on a bigger scale. 'Hell is the other', Jean Paul Sartre said but I think that Bergman shows us that if you accept the other as the other, I can become some kind of heaven.