

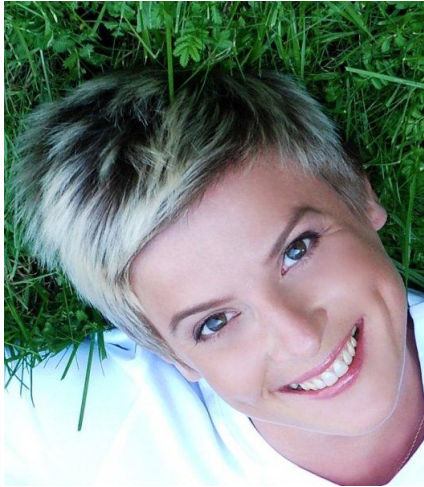
Olga Korsakova



THE ONE ENTRUSTED
A TREASURE
CAN NOT SLEEP.

THE LEGEND ABOUT
FACE-TO-FACE

BEGINNING



May 2010. I am Olga Korsakova, a person with an idealistic approach. Work and live in Moscow.

Currently staying at my parents' house at a considerable distance from Moscow. This stay boils down to communication with nearest and dearest and healthy sleep.

Suddenly: a blinding white flash of light, full of excitement and awakening each and every cell of my body. I open my eyes and frantically inhale this new, inexplicably beautiful feeling. What is this? A dream? Reality? Am I awake or am I still sleeping?

Power on.

An instant run off the stairs to the kitchen to share the experience with Mother.

'Mum, a dream! What a dream! It is amazing!' I burst hurriedly into details.

Mother is impressed and suggests, 'Why don't you go and write this down?'

STORY

I fly up the stairs to the desk and come out 1.5 hours later. All this time I've been writing in pencil, or, to be more specific, trying to hold it while the text, the story has been writing itself. My eyes can't keep with the pace of the story: "clothes back to front"; "and to hell with imperfections"; "drunk on love to the world"; "and one day I shall meet a face that will see and love my face".

The end.

Exhale.

My eyes flip through the text backwards, and I put down the title: "face-to-face".

Back to the kitchen where Mum is making lunch, sit down and start reading... Done. Look into her eyes and see... Delight! Mum has been converted – this is beautiful!

Father enters the kitchen, 'Ah, daughter has fallen in love...'

Dad's got a sense of humour, indeed.

Thus began the life of face-to-face, happy and rich. But let's not rush things.

Mum, 'Attagirl!' (Side note: I was brought up on "attagirl" – heard it a dozen times a day. This must be Mum's parasite phrase, but when I was a kid I truly believed in its sincerity and associated every "attagirl" with some particular action of mine.)





STORY

THANK YOU, MY DEAR PARENTS, FOR MY CAREFREE CHILDHOOD!

After having lunch for breakfast I go up to my room and do research on the domain name for “face-to-face”. Unbelievable! It turns out to be the last auction day, and someone has already done an entry on this name, but the price is still reasonable. I do my bidding and keep refreshing the page. After an hour of doing so I realise that there’s no high demand and I can relax a bit. Finally at 00:00 I receive an email saying: “Congratulations! You have won the auction, and the domain name face-to-face.ru now belongs to you. Please, make a payment by...”

Great! The first day of face-to-face’s life has been successful, now I can go to bed... Hoping that I have the same dream again.

No, I didn’t. But the idea that had come through the dream has been keeping me awake forever after.

Remember the name of this story?

“The one entrusted a treasure cannot sleep”!

Now you’ll see why.

After the holidays at my parents’ I return home, to Moscow and hand the story to Andrei, my partner with whom I shared the apartment at that time.

STORY

‘Good, reminds me of Richard Bach’s “Jonathan Livingston Seagull” with a dash of Coelho’s naiveté’ which I interpreted as, ‘Too simplistic, but will do’. No point in mentioning that I was dissatisfied with this opinion. Now I realise that I had started feeling contempt for criticism even before I became a creative person, and this opinion was the first to dissatisfy my sensitive artistic nature. I didn’t appreciate the absence of delight from people who read the story.

Days went by and I shared the story with everyone I knew. The “gray stripe” began. None of the readers had enough glint in their eyes...

What do I do now?

How can I relay on them how BEAUTIFUL this is?!

There was no solution yet. I started “face-to-face” communities on social networks. And I was fairly certain at that point that the story was to be end of it all...



LOGO

When creating groups on social networks I faced the problem of the main picture, but decided to sleep on it. Live with the need of a symbol that would convey the very essence of the story. Come to think of it, this isn't that simple in terms of the entire story. One day on my way somewhere in the underground...

Hallelujah! Revelation!

A heart! Made up of two Latin f's: one facing the other against the language rules. This truly reflects the very essence of my story! Great!

So I meet up with a friend, a very talented designer / 3D modeller Ruslan – a person with a perfect taste and sense of proportion and space. Show him my draft, 'HERE!', and in response get an avalanche of words about the crossed lines negative... Blah blah blah... I don't even hear this, to be honest. Criticism again. But I finally understand its constructive part – to make the author so angry that he would continue working in spite of it, to the very end.

THANK YOU RUSLAN, FOR PLAYING THIS "IN SPITE OF" PART.

I drew the logo myself in PowerPoint with enviable meticulousness. I create everything in PowerPoint and even think predominantly in its terms. So I uploaded this creation



LOGO

as a profile picture for all my social network groups.

Now I can exhale. But what has the domain name got to do with all this?





WEBSITE

There must be a website, here's what it's got to do with this. It's only fitting that my story/concept that has now been provided with a logo should have a one-page website of its own containing the story itself and links to all social network profiles.

And why not translate the story into English? It would only make sense since both the name and the logo are in English. I ask Andrei for help, and he introduces me to the translator. Eventually it will turn out that the translation is perfect and fully retained the unique stylistics of the story. In no way did the translation deform the original idea, and it's indeed a very accurate interpretation.

THANK YOU, ANDREI!

Right. Hurrah! Now we have the English text, the Russian one, communities in social networks, so I only need to compile all these to make a website.

The website was rather plain and simple, just a single page. It was put together overnight by a programmer acquaintance who didn't even charge me.

THANK YOU, ALEXEY!

Night, everyone is asleep. I have no wink of sleep and stare hypnotically at this page thinking "How should I offer you to people? Where do I start? You're so plain, but so amazing..."



FACEBOOK

This is where it dawns on me: social networks! Eureka!

Network it!

It's 2010 and I only have 2 friends on Facebook – one from Uganda, another one – who knows why I even added him.

No people I know in real life yet.

'None? There will be!'

And on that night in Moscow I start massively adding people on Facebook.

Most new friends are European and American models: as soon as they confirm my friend requests, I link them to my website, 'Face-to-face, please, check it out!'

And I start getting positive feedback! Along with all the "cool's" and "thx's" my page receives likes and new followers.

'Awesome! Let's start on the Russian counterparts.'

No such luck...





ODNOKLASSNIKI.RU

Face-to-face only found criticism in Russia. There was such an influx of it, that the idea to spread the word receded well into the background. So annoying, so bitter that no one finds it interesting. Moreover, no one likes the presentation, either.

Aaaaarrrrrrgggggghhhhh!

But what can you do? It's the harsh Russian reality.

Or?

Or did I inaccurately reflect the dream through the story?

I guessed it right...

And my suffering started ever since.

In the throes of this I meet up my photographer friend Natalia Romanova, the most positive and optimistic person I know. She suggested that we meet up and invited her friend and colleague Ekaterina Dubtsova. Natasha was running a little late, which gave me the chance to talk with Katia in private.

And I have only one conversation topic, face-to-face.

I let Katia read the story off the website, but her delight was interrupted by the wow-effect of Natasha's entrance.

We then turned to discussing Natasha's vital problem: how to attract clients to her photo studio? As a marketer I, in Natasha's opinion, possess a valuable mindset in the context of looking for the applicable solutions.

No recollection whatsoever as to whether I was of any use...

ODNOKLASSNIKI.RU

And since I was confused by Natasha's impressive entrance, I didn't even notice that Katia – a lovely person – responded to the call of face-to-face with joy and delight. I only came to appreciate it a month later when I accidentally opened the forlorn community on odnoklassniki.ru... (As you remember, I decided to postpone promoting face-to-face on Russian social networks because of the unsuccessful start). To my immense surprise the community extended to 1300 followers!!! Is that a bug of some sort?! A hallucination? How could a community left by its owner have grown by 1300 times during one month?!

At this very minute I get a call from Natasha asking how I was doing.

'How I am doing! I am SO doing! Can you imagine, there already are 1300 followers in my Odnoklassniki community, and it hasn't even started functioning yet! Just a month ago there was only one follower – me...'

Natasha replies with her usual calmness, 'Yep. This is all Katia. She was so impressed by your story that invited people over to your community...'

What I felt at that moment was being cleansed of everything superficial and vacant. Because Katia, a lovely, modest person made that gesture purely at her heart's dictation



ODNOKLASSNIKI.RU

without expecting anything back. I consider this a heroic act, and Katia – a true hero. This has become a perfect example of contribution to other people's lives – unselfish, anonymous, sincere, and very effective.

THANK YOU, KATIA! THANK YOU, NATALIA! YOU BOTH ARE TRUE TREASURES!

But as success on odnoklassniki.ru didn't depend on my actions or presence at all, I kept challenging myself as to how to convey the idea of face-to-face to the Russian audience.



SketchBook

It turned out to be very exciting!

My childhood friend Tatiana invites me to an exhibition of the fashion photographer Danil Golovkin titled “Exhausted by luxury”. Indeed, that miracle was worth seeing: first – luxury, and already someone exhausted by it. I reluctantly attend and find staged photographs there, each conveying some message in a rather clear way.

EUREKA!

THANK YOU, TANIA!

I am going to break down my story into mental images, and will portray each of them separately. Yay! Thus after seeing these pictures people will grasp and understand the amazing concept that is face-to-face, and visuals will convey otherwise indescribable subtleties of the dream.

In a ‘spring’ from the museum to my flat, I throw open my notebook and start rewriting the story off the website dividing it into semantic passages. And it breaks down smoothly! Wow! Just imagine if it was a tightly intertwined narration, where one part was inseparable from another, and parts transformed into each other...

Done!

35 passages. Each on a separate legal pad sheet.

And now I can make the sketches.

SketchBook

'I have 8 years of art school under my belt, I was going to take up architecture,' I kept saying to myself in preparations for the tough labour. But...

To reflect the essence of each mental image I decided to stick with – not even sketches – but thumbnails.

It worked for me.

After a couple of weeks of drawing these schemes in the evening straight after my main job, I finally made it.

Afterwards I live in anticipation of basing a photo session on my drawings, so I start looking for actors (with expressive faces).

At the same time I was in the middle of moving to another flat, so one Sunday afternoon doing my fair share of unpacking I heard a knock on the door. Through the peephole I see an elderly lady dressed in a beautiful silk robe, so I hurry to open up.

'Good afternoon. My name is Margarita Mikhailovna, I'm your neighbor from flat 69. I have a lovely red sofa. Would you be interested in buying it? As I see you have recently moved in. Don't you need furniture?' pompously announced the woman. The flat had been furnished, so I didn't need anything, but I couldn't miss the opportunity to have a peek at the lovely red sofa. Upon entering her flat I indeed saw a beautiful red

SketchBook

piece of furniture, but, more importantly, right next to it stood a drawing easel with a huge range of brushes of all shapes and sizes laid out next to it and tubes of oil paint, twisted, squeezed... In other words, an inherently artistic view!

The author's canvases aligned the walls, and the air was full of creative freedom. The promised land! Turning a blind eye on the sofa I start begging her,

'Margarita Mikhailovna, please, do consider teaching me the basics of graphic drawing. I used to have a skill in childhood. But it disappeared with the lack of practice! Please, I really need this!'

Margarita Mikhailovna, taken aback by surprise, replies, 'Well, since you once had a skill, it hasn't gone anywhere! Just need to brush up...'

Too right!

THANK YOU, MARGARITA MIKHAILOVNA!

We totally forget about the sofa, and the drawing classes start next Saturday.

By accident I share the details about my new neighbor at work, and my boss, Sveta, says,

'Can I go with you?'

'Sure, why not?'

So on Saturday we both go shopping for the artistic



SketchBook

paraphernalia, and then head to Margarita Mikhailovna's place. When the seats are taken and everything prepared, the teacher asks me to show her what I have been working on. With a wide smile, I pass my legal pad on to her. She opens it, a minute of silence follows then she closes it down. Looks at me and says,

'Please, leave. I'm not going to teach you. I thought you could draw even a little bit, but seeing these doodles... Not at all.'

Click. The security system in my brain has switched on. It is designed to protect me from the "unnecessary truth". On moments like that I just sit there motionless like a statue, and won't even move, but you may of course try and carry me out)))))) Sveta, whose grandfather was a diplomat in Japan, is turning on her diplomatic charm and starts talking smoothly. Err, what? Can't hear anything – soundproofing of my inner system is too advanced. I only snap out of it when Margarita Mikhailovna gets up to offer us tea alongside a fiery introduction to the world of drawing.

THANK YOU, SVETA!

The skill came back in a couple of weeks, but the basics of the image proportions and positioning rules were learned for the first time. And this was an entirely different layer of knowledge too, as painting still lifes (which I was taught as a



SketchBook

child) is not the same as drawing people, especially in motion. My artsy attempts are far from perfection, but at least I get a chance to put more elaborate details into drawings of movements, emotions and clothing (it is especially important, because the story is about people who live “backwards” and wear their clothes back to front).

It takes me 2 months to add all the details.

But I am even more immersed in this process, because the detailed images reveal the story’s deeper layers, and it gains even more meaning over time.

I draw at night, as I still have to work at my day job – a marketer at an IT-company. And my nocturnal vigils immerse me deeper into the vasts of the wonderful face-to-face world.

And not me alone!

My colleague Alla (also a marketer) and later a close friend was introduced to face-to-face by SketchBook right when the ink was drying off on the freshly printed pages. Showing her usual thoroughness, she took the materials to study. The conversation took place a week later. Her approval boiled down to a couple of phrases,

‘You’re talking about something very intimate... Not everyone will be able to openly accept this. But what you say is really important!’



SketchBook

THANK YOU, ALLA! YOUR WORDS HAVE LET ME SPREAD MY WINGS!

I would also like to thank Masha, who I didn't have a chance to become colleagues with (she recently became the head manager of the department I was transferring from), and who kindly and friendly took time to familiarise herself with face-to-face and provided support necessary for establishing the project.

THANK YOU, MASHA, FOR THE UNBELIEVABLE LIGHTNESS, SUPPORT AND RESPONSIVENESS!

At the same time I meet a talented photographer Ekaterina Ritskaya, who breathes the idea of reflecting the beauty of femininity through the lens of a camera. She is as obsessed with her ideas as I am with face-to-face, and this brings us closer. We begin chatting (instead of sleeping) nights away and share our thoughts, plans and ideas, and also sincerely want to help each other!



Ekaterina Ritskaya
companion, co-producer,
supporter of face-to-faces



THROUGH THE STARS

One Sunday late at night I get a text notification about a missed call from Katia. I call her back and find out that she hasn't call me and the text was from a while ago. But she invites me to John Forte's gig at MILK club, where my call actually found her. She's in the VIP lounge, and since the Russian PR manager of the artist is her friend, she can take me there as well.

I have work tomorrow, and today's been pretty eventful. I am quite exhausted, but!.. The one entrusted a treasure cannot sleep! I arrive at MILK an hour later. Katia meets me and takes to the VIP lounge, where I notice a beautiful young lady surrounded by photographers and journalists. I take a closer look and realise that this is some celebrity, but still can't identify her. And then, bang! Natalia Vodianova! Natalia is a wonderful person and a top model, no point mentioning this – everyone knows Natasha. She is a legend! I poke Katia, 'Look, this is Natalia Vodianova! I want to ask for her permission to take a picture with her in support of the project.'

Katia, with her traditional lightness replies,

'So, what are you waiting for?'

'But I can't just come up to her out of the blue... I feel too shy.'



THROUGH THE STARS

‘Let’s go, I’ll sort this out!’

THANK YOU, KATIA!

We advance Natasha, and Katia distracts her from the conversation with some girl and whispers something in her ear. I’m glancing at them. And then, oh god, Natasha turns and heads in my direction. It took her a second to get there, but in that second my brain processed gigabytes of information on how I can reflect that support in the picture.

‘Your friend has told me that you have a request.

What is it?’

I decide to play by ear,

‘Natasha, you see, I founded a project face-to-face about relationships between people, about sincerity, honesty and openness. It came to me in a dream and is truly beautiful.

I am now doing everything in my power to bring it to life. I only need to share it with more people, because I know for certain that this will improve the world.’



Natalia Vodianova
opening the doors into the
big life



THROUGH THE STARS

‘I’ll gladly help. What can I do?’

And my operating system comes up with a solution,

‘A photograph. Just form a heart with your fingers. One half is yours, another one is mine.’

‘Great!’ Natasha corrects my posture and places my hand properly, and we take a couple of shots. Then Natasha wishes me good luck with a surprising warmth.

THANK YOU, NATASHA!

Upon estimating the concentration of celebrities in our location, we are approached by Katia’s friend and the organizer of the event Renata. She introduces herself. I still don’t have the full understanding of who I’m talking to, but happily offer her a drink and we immediately become best friends (which we are to this day).



Renata Garifullina
starry sky fairy,
PR-support

This marked the beginning of the stellar collaboration of face-to-face that only existed on paper in the form of drafts and schemes with the celebrity constellation. And our guide was

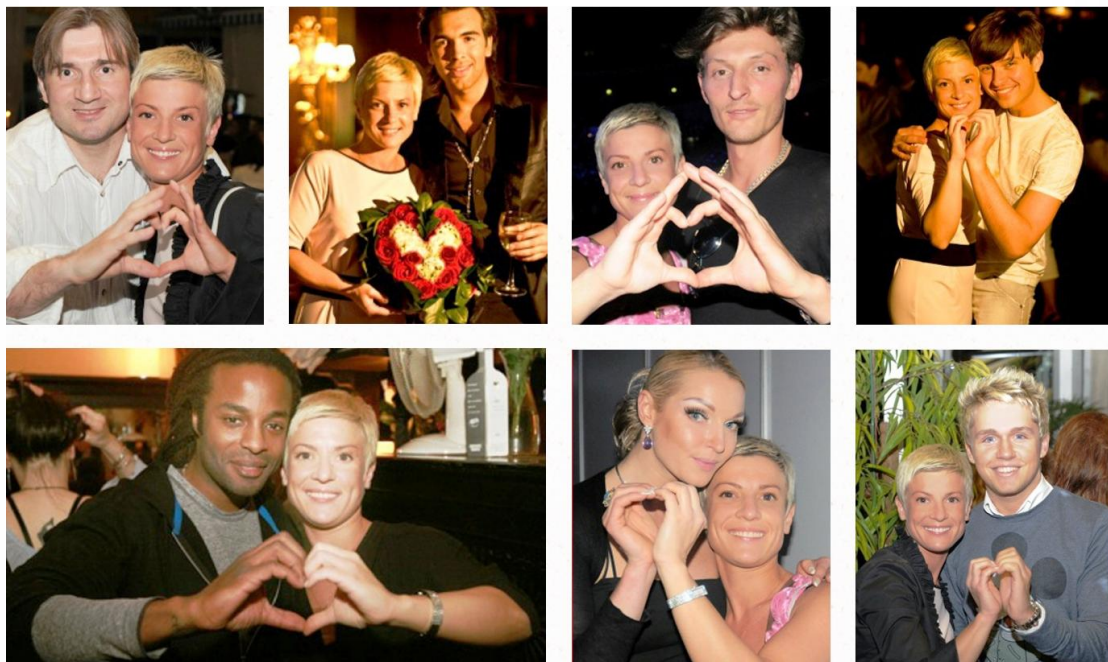


THROUGH THE STARS

Renata, who knew everyone and everything – our personal “starry sky fairy”.

Renata was one of the few people who were fascinated by the story, and this put balm on my soul wounded by all previous criticism.

THANK YOU FOR EVERYTHING, RENATA! A HUGE FACE-TO-FACE THANK YOU! THANK YOU FROM THE BOTTOM OF MY HEART!



From left to right, top to bottom: Alexander Kharlamov, Sergey Ashikhmin, Pavel Volya, Prokhor Chaliapin, John Forte, Anastasia Volochkova, Vlad Sokolovsky.





THROUGH THE STARS

All of the stars listed here, are drawn into the history of face-to-face and supported the photo of its character - the "heart" that attracted attention to the project!

THANK YOU FOR YOUR RESPONSIVENESS! THANKS FOR THE SUPPORT!





SLOGAN

After the party at MILK one weekend Katia came over with great news,

‘Can you believe it, your photograph with Natalia Vodianova is now on her official Facebook page!’ I was lost for words. In such moments you mellow out and want to cry from seeing how someone could so easily provide this priceless support to your cause. This is the kindness of the world and god’s grace, as well as Natasha’s boundless generosity.

Thx universe!

Facebook and all my model friends just exploded with likes, and this was a deafening yell of face-to-face finally proclaiming itself.

Yes! Here it is! And nothing else!

So the slogan was born: face-to-face and nothing else!



SEARCHING FOR THE MEANS OF CONVEYANCE

Work on the SketchBook deepened my understanding of the entity I saw in the dream. It is now obvious to me that taking pictures is absolutely impossible. It has to be conveyed in dynamics. During sketching I kept thinking about a photo album of my friend, actress of Drama Theatre, Tamara Zimina: in a sequence of photographs she is depicted at the peak of emotional communication.

TAMARA, THANK YOU FOR EVERYTHING!

During the sketching it became clear that the story is told by the internal states of people.

Yes! Yes! Exactly the ones that we don't even suspect exist when we talk to the straight face of our conversation partner. It is the straight face that is on when people are suffering their most profound tragedies and personal dramas.

How to convey this on film?

How? How can you express feelings with a straight face in the picture!

Faces must be emotionless! But how is the actor supposed to play all this stillness?!

...

And here's how!..



CHOREOGRAPHY

Through dance!

Dance is the only means of conveying emotions that does not require words or facial expressions.

So, dancing it is then – I am trying to cheer myself up. Choreography... not a big deal, dancers... not a big deal, music... I am cheering myself up, but feel as if I were shot from Kalashnikov by all this necessity.

Olya! Wake up! Pull yourself together! Get a reality check! You're a middle manager at an IT company, with no contacts in the art world or dancing environment. What dancing are you talking about?! What for? Come to your senses at last!

What for? What for?

For face-to-face!

Face-to-face and nothing else!

How can anyone sleep after this?))))(see the title)

Suddenly it dawns on me that there was a mime in the dream – a play of bodies. The bodies were very particular – Elena Kalagina's and Andrei's from Olga Arefieva's KALIMBA performance group. Exactly! A couple of years ago I even attended their workshop called "The Human Comedy". And it was they, Elena and Andrei, who were performing in my dream.

Right, let me message Elena on Facebook, since she



CHOREOGRAPHY

befriended me there. And I can show her the SketchBook that is finally ready!

Done.

The answer comes in a week.

‘Olga, we congratulate you on your flight of creativity, but we also have too many projects of our own. Unfortunately, we have to say no.’

Right, so what?

The only hope and the only way failed.

What do I do now?

Nothing!

Just go to the workshop and speak with Olga, Elena and Andrei face to face. A couple of months later there is an announcement about enlisting people for the workshop.

Superb!

I sign up.

Come in.

Take a seat.

Hello.

Well, not as suddenly.

I come in and participate during the first part. 4 hours



KALIMBA performance group

CHOREOGRAPHY

of moving around the stage: ferocious jumping, running, juggling. After such a training you're bound to feel like "freshly laid asphalt". But who's afraid of g-force here? Right, no one. Face-to-face and I can't give up. We need to be all "danced up" at all costs!

A break! Everyone is drinking green tea. Crunching cashews. Of course one needs fuel for another 5 hours. So as not to disappear... And as soon as everyone had their meal and went about their business, I jumped to Olga and Elena.

'Hi Olga, I'm the Olga Korsakova who offered you to take part in face-to-face project.'

The reply I got was the same, if only more emotional. When they stopped mocking, I retreated with a ruined look on my face and an expression of a defeated pawn. Is there any other way a person whose dreams have been shattered may look? Who cares anyway...

Evidently, Olga did. She reached out to my pain and decided to help out!

THANK YOU, OLGA!

She asked Andrei to give me the contact information of their former dancer who had decided to go freelance and might be interested in working on choreography and taking part in the project.



CHOREOGRAPHY

Alexey Sulima!

How important that name was to me then and still is.

I called him the next day. Surprisingly, the workshop didn't leave me dead and broken, perhaps because I got hope to continue... and I had it in me to keep going.

This is how much an opportunity and a prospect matter.

Cutting off the opportunity equals to cutting off someone's wings, and vice versa.

But what happens when the person breathes her ideas and can't fathom living without bringing to life what's been bestowed upon them?

What does this person do?

Live! Live and bring ideas to life. Against all odds!

Alexey agreed to see me, and we met up in an Italian cafe.

I, naturally, was armed with my SketchBook and felt indestructible.

After a careful examination Alexey agreed to help me.

But, of course, this is a tremendous assignment, and Alexey can't afford working for free.

And yes, while he is spending his time on face-to-face, my duty is to provide financial help.

And taking in consideration the amount of work all this isn't going to be cheap at all.



CHOREOGRAPHY

Not at all.

Where can you get money in the material world that only believes in stable outturn and monetisation?

You literally can't realise such enormous ideas without having a strong financial base.

Do I have enough?

I come from not a poor family.

But who of us can be crazy enough to take out a sum that would buy you a flat in Moscow and donate it on a sweet dream?

Of course, mentioning this to parents is out of the question.

Getting a bank loan sounds rather far-fetched as well. I once tried to apply for a loan on something negligible – didn't work. And now it's an entirely different level. No loan. But this is a right thing to do. No bank will loan huge sums of money to people with average income.

Well, if they won't, so be it. But it never hurts to try, right?

And without much hope left, I draw up a cost sheet for choreography, filming, stage props and actors' fees (a ballpark figure, of course), and head to the bank.

On the second day of waiting I receive a notification that my application has been approved!

They issued a loan that was only a half of what I initially



CHOREOGRAPHY

asked, but it was already a good start...

I call Alexey and schedule an appointment to start working on choreography.

So. He takes another look at the SketchBook and tells me that dancers do not dance meanings, and, moreover, don't express them. My sketches show meanings, and the captions only clarify them. Here's the dilemma: dancers live in the world of feelings, and to interpret them in the visual form Alexey needs to know the feelings that the characters have as opposed to the meanings I drew. But I have no idea what the characters feel! So now I have to translate the meanings into the sensual realm, which I'm absolutely unable to do. And which is also absolutely necessary for Alexey to start working. Now I have to feel everything I have realised. My inner processor, overloaded with information, has frozen for the first time in my life.

How can I, a person with analytical mindset living her life lead by the common sense discover what part feelings play in all this?

Tell me, how?!

...

It's easier to be reborn!

...

CHOREOGRAPHY

So I make a decision – if it is indeed easier to be reborn, so be it. I shall!

...

I leave the SketchBook with Alexey asking him to think about it some more and go home. Open the browser and search for “the language of feelings”, “feelings”... Gah... This is my processor going out of the window. So I think to myself, ‘Okay, the brain is dead. Got to go to the cinema. Take my mind off it.’

And the cinema greets me with a premiere – “Pina”!

This is exactly what I need!

Totally watching this.

As I am sitting down I can clearly hear the “bohemian rustle” coming from the audience. You can read in their faces that most of them are professional dancers. All sold out. The hall is crowded. I am surrounded by people with perfect postures, graceful gestures, and I want to stand up and cry, ‘I salute you, unknown civilisation!’

The film.

The film contained the necessary algorithm. Happiness – the heart – the solar plexus, and the dance grows from it as a plant, spreading up to the sun. Grief – the stomach – the bend

CHOREOGRAPHY

as one has been punched, etc.

This is how face-to-face and I familiarised themselves with the dancing civilisation. Now back home to learn their language.

I have work in the morning, but the one entrusted a treasure cannot sleep.

I translate every drawing from the SketchBook into the language of feelings.

Happiness – the solar plexus. Grief – the stomach.
Happiness... Grief...

Yes! Morse code – a dot... a dash...

What a utopia!

But what can you do?!

Everything!!! There's only one direction – forward!

Meet up with Alexey in a couple of days .

'Here you go! I know how you are supposed to dance the feelings!', as I pass him my Morse puzzle. He glances at it, then back at me... And starts speaking softly, mercifully avoiding the word "fiasco".

THANK YOU, ALEXEY!

Of course, Alexey went into detail and translated all meanings into feelings himself.

And it was also his initiative to recruit Daria Buzovkina – a talented dancer and choreographer.

VIDEO PRODUCTION

When I realised that there finally was progress and the matter was in the right hands, I started pondering over the shooting. I only had one acquaintance in this specific video production environment. Andrei Bart, director and cameraman from New York. In other words, a heavenly creature. But when you're a little person living a little life, but with a huge need to bring your dream to life, you can reach for the stars!

I send a message to heaven, and get a prompt reply, 'Hello, Olia! I have familiarised myself with the materials. The idea is great! There's already a script!' – meaning the story 'The camera report is really detailed!' – referring to SketchBook, 'It's been a pleasure to read. I haven't worked with such materials for a while now...'



Andrei Bart

co-author, creator and supporter of the visual embodiment of face-to-face

VIDEO PRODUCTION

He names a sum that is basically the prime cost, and offers his help.

'I am a little confused,' – is that what people say before they faint in surprise?

THANK YOU, ANDREI!

And so I start developing an event plan for the filming process.

Had I ever done this before?

Of course not!

Did I succeed?

Of course yes! With the help and a huge input from Katia Ritskaya.

face-to-face and nothing else!

FILMING PROCESS ORGANISATION

The story was already broken down into separate scenes, so I only had to build them into a structure.

In this context the scenes had to be arranged according to locations – where and in what setting they had to take place.

There were three locations: the flat, the roof, and the bridge.

To be able to film on the roof and on the bridge we needed to obtain permission from the city administration, police and other municipal institutions as well as Federal Protective Service.

Katia selflessly takes charge of everything and passes this red tape chain with stamps and signatures completely on her own without any assistance or help. Those, who have been entrusted a treasure, can only work like this!

And this was also Katia who found the perfect bridge and roof locations for the video.

KATIA, THANK YOU FOR YOUR IMMENSE INPUT!



Ekaterina Ritskaya

companion, co-producer,
supporter of face-to-faces

MUSIC

When the matters of video production and choreography were finally handed to professionals, it was time to think about music. Using Sade's songs was absolutely out of the question. I did study the piano for 8 years, but the idea of composing the score myself never crossed my mind. Although you never know what's easier – find a strong classical music composer or... write the music yourself. But we never settle for the easiest solution, do we? Let it be harder, but go in accordance with the master plan.

Suddenly it dawns on me that some three years ago I happened to be in a recording studio, where I got acquainted with a modern classical composer **Ulugbek Bakhriev**. It made a lasting impression mainly because **Ulugbek** had blocked all exits from the studio and made us listen to his records.

They were dense, touching and immensely sensual.

And their sound resonated with my inner world,



Ulugbek Bakhriev

music

and the pulse of face-to-face

MUSIC

overflowing with feeling and emotion. This is exactly what face-to-face needs: a strong audio interpretation of the inner world.

I start looking for Ulugbek on odnoklassniki.ru and find him surprisingly fast.

Message him, and he replies immediately, ready to meet up. Just specify when and where.

‘At my place,’ I reply. ‘Right now, if possible?’

No worries! Why put it on hold? Don’t ever put anything on hold – or it will be stolen from you! You should know this. This is why the one entrusted a treasure cannot sleep!

Bek arrives (apparently, by starship) in 15 minutes.

I show him what we have prepared in video and choreography. Let him go over the SketchBook.

Show him the approximate compositions, key to the music I want.

He says, ‘OK. The draft will be ready in a week.’

To be honest, I was suspicious of the quickness with which he said “OK”, but what can you do? Artistic people are generally more highly evolved than the rest of us. Don’t want to offend anyone, just stating the fact. This is true. Do you think we would pay them for their art otherwise? Or be in awe of it, should it have been more primitive than our perception?! By



MUSIC

no means! They were truly perfect in the matters of perception, which I had already found out by that time.

THANK YOU, BEK, ALEXEY AND DASHA!

In a week Bek arrives at my place with the draft, in which I could hear the heartbeat of face-to-face. As if someone had given a stethoscope to a pregnant woman so that she could hear the heartbeat of her baby. You hear and realise that the thumping belongs to it!



DANCERS – MAIN CAST

The choreography has been developed. Now we need dancers. At first I was planning to engage Dasha and Alexey, and it seemed final. But face-to-face makes its own corrections. I suddenly realise that these should be other faces, although I can't back it up or explain. Just other faces, and no idea what they should look like.

So what do you do now? Dasha and Alexey are ready to start filming. They have made a huge input in the process, they have worked on choreography. I couldn't blame them for anything, but my entire being was telling me that different people should play the roles. I share the misfortune with my friend Veronika. She is a stylist/makeup artist with a huge experience of working on set, and a very dear friend. 'You see, this and this, but there must be other people in the video. I could cry.' She replies, 'Don't cry. I know a dancer from Rostov – on - Don. Her



Veronika Rusikova
support of face-to-face
through the steepest turns
of its existence

DANCERS – MAIN CAST

name is Eva Rusinova. Let me show you her pictures on vkontakte.ru, and if she suits you, we'll contact her.'

The filming is in three weeks. The working cast is rehearsing at full capacity. No new actors expected. Great, what can I do? Those are just circumstances, and only the essence is what matters!

So we took a look at Eva: perfect! But Dasha was also really good and already prepared. But what can you do? We message Eva.

She immediately replies that she likes the material, and despite the choreography being difficult, she thinks she'll be able to handle it. And that she also has a potential partner, Stas, upon speaking with whom she'll be able to give us the final answer.

Next day Eva messages me,

'Everything is perfect. At some point we hesitated, because I have to go to a dance championship in Berlin for a week. But I'll return to Moscow the day before filming, and Stas and I are going to rehearse the scenes during the following two weeks before I leave. So we'll be fully prepared!'

Great!

THANK YOU, VERONIKA!



DANCERS – MAIN CAST

Now I'm facing an unpleasant conversation with Alexey and Dasha, but these are just production costs, and I can't do anything about them.

I call Alexey and tell him everything.

Alexey is being very understanding and takes the news very calmly. He thanks me for warning them in advance so he and Dasha will be able to tweak their schedule.

It turned out that their mission was to shape the backbone of the story through dance, but performing it would be the mission of other people.

DASHA AND ALEXEY, THANK YOU FOR YOUR PROFESSIONALISM!

EVA AND STAS

The guys sent me the video of their dancing in 7 days. The performance was breathtaking.

They had a week to polish it before Eva's departure for Berlin, and then filming.



**Eva Rusinova,
Stas Rylschikov**
Dancers – main cast

DANCERS – MAIN CAST

We were meeting the schedule, which was very important as Andrei Bart was going to come from New York for a couple of days and all approvals were also relevant for specific dates.

How did they manage to focus and tune in so fast? I guess the answer is in the magic formula “the one entrusted a treasure cannot sleep”.

THANK YOU, EVA AND STAS!



FILMING

Gathering together.

Andrei Bart is the first to arrive. Flight from New York to Moscow, Sheremetyevo airport. Morning. The day before filming. Andrei lands with the filming equipment that he was able to take on board.

I am preparing for the meeting at the airport. We are acquainted, but haven't met in person. My heart is full of excitement. So many years of long distance communication through the Internet. He is a talented director and experienced film producer. He has got Cannes Lions and shot well-known wide-screen works and commercials. Of course, I am in love with him "in absentia". What can I do with this gift? Nothing! I am going to give it to him as openly and sincerely as possible from the bottom of my heart – face-to-face.

The transcontinental flight has landed. You won't be able to confuse its passengers with others. You recognise them right away. A little ruffled, exhausted, seemingly sleep walking. But Andrei immediately woke up from his sleep after our warm and loving face-to-face greeting! His eyes and face brightened.

You bet! The one entrusted a treasure cannot sleep!

Eva and Stas arrive in the evening on the same day. Eva - straight from Berlin, bringing a medal and the title of winners



FILMING

of the world dance championship. And these people take part in bringing face-to-face to life! I can't get my head around this, but it's ok, since my inner processor crashed at the start of working on choreography. Bang! So I could only frolic and be happy.

As it turned out later, Stas got the same title in 2005. What can you say to this?! Here's face-to-face!

It's dark outside, filming starts tomorrow.

November. In the dead of night the one entrusted a treasure cannot sleep. My brain is generating the algorithm – all crew actions are being verified and confirmed. At last the first day of filming is calculated as meticulously as a mobile provider's service plan.

The day is It is dawning.

I can still remember those first sunrays on the horizon. To me this is the first dawn after the 18-month face-to-face formative period. 18 months in the twilight of searching, exploring, inventing, realisation, hopes, everything done blindly, on the touch, by hunch. And this first sunray in my window! And I'm looking at it with eyes wide open.

Am I tired?

No! Not at all!

The one entrusted a treasure cannot sleep and can not get



FILMING

tired either!

I am as prepared as ever! For everything undiscovered and uncharted! I'm not even scared to go all the way with face-to-face by my side!

Filming in progress.

This is a factory – functioning through movement, feelings, emotions, and constant searching for solutions. Only professionals in charge: Andrei Bart and a session cameraman Mikhail Kharchenko in video production; Stas and Eva in choreography; Veronika in styling, makeup and stage props; Ekaterina

in photography, shooting the photo story; Alexander and Ulugbek in filming backstage footage ; and me as the interpreter of the feelings.

Clapperboard. Action! Cut!

Clapperboard. Action! Cut!



Eva Rusinova
Stanislav Rylschikov,
Andrei Barth
Catherine Ritskaya,
Olga Korsakova
filming process
LOVE BALLADE "face-to-face"

FILMING

The first day of filming that lasted for 18 is over.

THANK YOU, GUYS!

An early start tomorrow.

Everyone hurries home to have enough rest.

But the one entrusted a treasure cannot sleep...

Not to forget: curtains, shirts, an extra jacket... The processor receives algorithms. The plan is ready at the first streak of dawn. Everyone is taken into account. And everyone's actions are taken into account. Everything is calculated by minutes with breaks and menus for every meal.

Scene interpretation is also part of the plan. All words and ways to convey emotional undertones and secret meanings have been meticulously picked.

Meeting up.

Bek pops by to take everyone to the filming spot along with the stage props and in a hurry leaves the car blocking the exit from the yard. Outside we hear displeased jeering of the people unable to leave the place. Get into the car and see that something has been poured over windscreen. As the wipers start, we realise this is vegetable oil.... Unrefined oil... Organic product, indeed!

20 minutes before the filming begins. Andrei and Mikhail are already at the spot, and we're driving through Moscow with



FILMING

side windows wide open with our heads out yelling to the driver,

‘TO THE LEFT! STOP NOW! HEY!’

Finally arrived!

Hair dishevelled, faces black from car fumes, all absolutely and irrevocably awake.

Filming is a curious furnace that melts emotions, intellects, will, spirit and heartbeat of the crew members into thick, tangible substance consisting of 9 people.

The set is breathing, pulsating, overflowing and reconstructing itself. Eva and Stas are reflecting this through choreography and straight onto film.

There’s a strong feeling that something is being born. Every team member is extremely polite, friendly and open-minded. Communication, decision-making and relaying information right off the tips of the eyelashes.

No skin, no defense mechanisms, with all emotional receptors working at full capacity for the ultimate contact and ultimate implementation. One intellect, one pulse, one nervous system – the mystery of face-to-face creation.

But it’s storming outside! The flurried concierge is in rage! He believes that “something bad” is going on at the flat. He keeps calling the intercom (that has been turned off) and trying to



FILMING

break in demanding everyone's id's and threatening to call the police.

No one is amused. Everyone's assisting the birth of face-to-face.

20 hours of filming are over.

All scenes in the flat have been taken.

We are filming the initial white scene tomorrow. The Beginning.

Again, going home, but it looks like no one will be sleeping tonight.

The first ray of light.

The plan has been made.

Ready for action.

A new person joins the process. Vitaly is an experienced professional photographer shooting the photo story for face-to-face.

THANK YOU, VITALY!

The white scene. We are shopping for white tights



Olga Korsakova
Mikhail Kharchenko
Eva Rusinova
Stanislav Rylschikov,
Veronica Rusikova,
Andrei Bart
filming process
LOVE BALLADE "face-to-face"



FILMING

for the dancers in Grishko.

Now the preparations for each day of filming take place on the same day. I guess, this is what the true cinema reality is like. You've been trained, so now you're ready for anything. Anything? Hands down!

Clapperboard. Action! Cut!

Clapperboard. Action! Cut!

Changing focus.

Light. Makeup.

Everything is moving, flowing and melting. Each scene is a fusion of all people on set. As it turns out, it is very important to put together a good production team. The production team defines the final result. Of course, Stas and Eva are important, but in their range of emotions I can distinguish the shades of each and every team member, who made their input to the filming process. Every one of them: Andrei, Veronika, Mikhail, Vitaly, Katia, Alexander, Ulugbek, and, of course, Eva, Stas and me.

THANK YOU, EVERYONE, FOR MAKING IT HAPPEN!

And now home!

Tomorrow is a day off, because we're shooting on the roof at night.

Eva and Stas got a chance to attend to their personal matters.



FILMING

Veronika got a chance to take a breath and have some rest.

And Andrei and I are going to a party at Ice Bar, invited by Renata. The party is invitation-only, and very low-key, which provides for the best communication in a pleasant atmosphere. I appreciate every moment of talking to him. It was him who made me realise that if a person is great at big things, he or she is inevitably great at small things as well. No inane phone conversation, no meaningless Skype chat. Every moment gave an impression of authenticity. There wasn't anything petty or less important, ever!

Open, strong, sincere, honest, boosting confidence and providing support in everything. And, what's most important, a person who sincerely trusts in the best in humans and believes in love. In this big real love, the light of soul!

He sits there and tells me with a sparkle in his eye and brightened face how after my message an invisible force made him start preparations for filming in advance and squeezed him into the plane... I am familiar with this force. This is it – the treasure – face-to-face.

I admire this sincerity and openness of a great person of high spirituality, unattainable level of professionalism, and I'm astonished by the true creator.



FILMING

'This is unbelievable!'
Naturally, I am a true descendant of a long line of dreamers.
THANK YOU, MUM!
But even I couldn't dream this up...

Face-to-face is a treasure to the world. And my dream to bring it to life is being carried out right now.

This is a miracle, guys, there's no other way to call it.
So.

The roof!

The owner of the flat that opens onto the roof, Ilya, a hereditary Muscovite of noble appearance, and his girlfriend became our hosts and guides into this little filming life.

November – it is raining!

The roof – it is windy!

We are waiting until it stops raining.

We're trying to keep Eva warm and prepare her to dance in a summer dress in the wind.

Going out on the spot... Oh no! Right in the middle of the shot



Eva Rusinov
Stanislav Rylschikov,
filming process
LOVE BALLADE "face-to-face"

FILMING

there's an old peeling pipe. And another misfortune – we have accidentally left the ring box for the proposal scene at home. Ilya donates a navy blue sheet to cover the pipe so that it isn't visible at night. Veronika runs off to the nearest mall that closes in 15 minutes to get a ring box))).

As Veronika later told us, her raid to the jewellery store was so convincing that the sales assistants literally handed her the box at the words, 'A ring box! Now!'))))

I can imagine that it looked like an emergency because Veronika's appearance – gentle, refined and noble didn't imply the dictatorship bordering on robbing. Hypnotised sales assistants gave her a ring box without putting up any resistance.

This was another manifestation of face-to-face, as in the filming process we realise that the box that had been selected and left at home was dark blue and wouldn't have been visible in darkness. And the ivory box found by Veronika turned out to be perfect for the occasion.

THANK YOU, VERONIKA!

A knightly atmosphere permeated filming. Ilya had a big statue of Don Quixote in one of his rooms that pretty much reminded himself. There was enough wind and windmills as well, but the brave face-to-face team didn't pay any attention



FILMING

to difficulties. And of course no one could sleep either.

Cut!

Only the escalator and the bridge scenes left.

We start early in the morning!

When it's only a couple of hours left it turns out that the girl who was chosen to play in the final scene has fallen ill and is in bed with a fever, and by no means will she be able to participate in the shooting tomorrow.

We have only 4 hours to find another little girl.

Stas starts calling his colleagues who work with children. But everyone's asleep. The situation is critical. He gets a couple of numbers, and I text mothers of the little princesses.

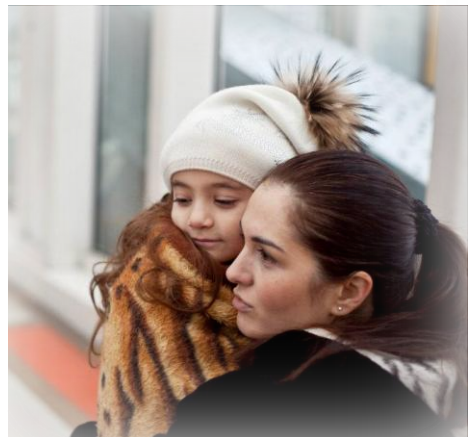
First ray of sunshine.

All of us have our eyes wide open.

All princesses are sleeping, no single reply... And suddenly, at

5 in the morning, a text asking, 'What is the look?'

'A princess.'



Alina Yasheva,

filming process

LOVE BALLADE "face-to-face"

FILMING

‘We’ll be there by 9 a.m.’

Hallelujah!

No one entrusted a treasure can sleep!

Should I even mention that Alina Yasheva and her mother did their princess job perfectly?!

Alina, a professional child model with experience on set, was as tough as the grown-ups during numerous takes in the cold.

HUGE THANKS TO ALINA AND HER MOTHER!

There’s no doubt that it is face-to-face engineering that auto-corrects everything!

Shooting on the escalator went well! All technical staff of Bogdan Khmelnytsky bridge were assisting with the organization of the crowd during the morning rush hour and even left the illumination on for 2 extra hours so that the video would be more impressive.

THANK YOU TO THE ENTIRE STAFF OF BOGDAN KHMELNITSKY BRIDGE!

Filming was over. Almost frozen to our bones, but satisfied, we are going to an Italian restaurant to celebrate.

On Sunday we are going to shoot the last backstage videos and interview all participants of the process.

The highlight of the day is going to be Ulugbek’s unmatched pilaf that is worth a separate meeting.

FILMING

THANK YOU TO BEK'S CULINARY TALENT!

An amazing little filming life was over! Over these 7 days no one slept more than 14 hours, but we were cheerful, fresh, chipper and ruddy.

Of course, we parted not as a close-knit team, but as a family. And everyone left with this huge sacred inner acquisition, face-to-face.

VOCALS

A 6-month post-production process has begun. Bek is adapting the music to the footage.

Everything is going fine, but I have a heavy heart. As if something important is missing. And I finally realise that the lack, in fact, is huge.

I call Bek at night and almost burst into singing, 'Bek! We need vocals! Words "face-to-face" sung in soprano,' – I let out a screeching noise distantly reminding singing, sincerely trying to imitate soprano.

Bek immediately picks up on it and by morning sends me the edited track. Everything is exactly as I wanted... but...

This is when I realise that I want something very particular. This means that I know what I want, so after focusing on the matter I remember that around three years ago Andrei took me to Donskoy Monastery, where at the New Donskoy Cemetery lies a highly appreciated philosopher Ivan Ilyin. An outstanding thinker, philosophy lecturer in prerevolutionary Russia, he was a deeply Christian man and a humanitarian. We rendered him homage and entered the building right in the middle of the evening service. We picked a place and silently stood holding our breath there for almost one and a half hours. We were utterly hypnotised by the choir, the intensity of harmonies, the pure voices of male and female singers.



VOCALS

Before the anointment there was this most astonishing part where in the middle of a dense bass a pure and powerful soprano rises from its depths, grows and eventually rises above it. And at the peak of this vocal part I burst into tears that kept flowing as the voice as good as touched my soul. God, it happened for the first time in my life!



Donskoy Monastery

But at the same time I realised how heavenly beautiful and rare that feeling was, a true bliss!

THANK YOU, ANDRE!!

Let's skip three years and return to the present day to the situation where the film needs vocals, and not just some vocals, but that particular divine soprano that left me no other choice.

Next day. Monday. Seven in the morning, before work. I am at the service at Donskoy Monastery. Promising myself that will only start asking around if I hear the same voice and



VOCALS

shed tears again. It has been three years, so much may have changed, including the voice...

So, the morning liturgy, I am all focused and trying to listen carefully... Incredible, professional choir. Purest voices. A powerful soprano. Astonishing. But still not what I've been looking for, the indicator isn't reacting.

Tuesday, 8 in the morning. Liturgy. Choir.

Wednesday...

Thursday...

Friday, 9 A.M. The service is over. I'm standing by the entrance trying to keep an eye on the singers. The first girl comes out, I run up to her and start,

'Three years ago, a Saturday evening service, a divine soprano! Who does it belong to?'

'It must be Liudmila, the first soloist. But recently she's only been performing on weekends during the evening service.'

Hallelujah!

Saturday. Evening service. The main cathedral. I've taken the same place as I did 3 years ago. The anointment. The bass and the rising soprano peaking. The tears are flowing. My soul is in bliss. The theorem has been proven. This is her! This voice has touched my soul again!

THANK YOU, LIUDMILA!



VOCALS

I take a closer look at the choir and see silent singers surrounding the vocalist who is about to reach the end of her part. She is one of a kind, unique, a treasure. She is Liudmila, the first soloist of Donskoy Monastery choir.



Liudmila Popova
the voice of face-to-face

At the end of the service I run up to Liudmila hurriedly wiping tears off my face,

‘Hello. Your singing makes me cry, as it did 3 years ago. I need to speak with you.’

‘Yes, I’ve been told that someone was looking for me. How can I help?’, she sounds really warm.

I nod,

‘Yes! I am the founder of a project titled “face-to-face”. We are currently finishing post-production of a short musical. The footage has been taken, and there is a classical soundtrack. Now we only need to put voice on it.’

VOCALS

Vocals?’

‘Exactly!’

‘Alright. I shall familiarise myself with the materials and will let you know next week. Come round on the weekend’, - says Liudmila with a warm smile.

THANK YOU DONSKOY MONASTERY!

Saturday, evening service, I’m standing on my regular spot. Liudmila’s part, tears flowing. And I’m not a crybaby!..

The end. I’m heading to Liudmila thinking that her refusal would be a severe blow. My legs are lead heavy and every step requires huge concentration. Liudmila notices me in the crowd, smiles, comes closer, takes my hand and nudges me to the nearest column,

‘I’ve checked everything out, and I like it! Been singing to the music all week in my car, and I think it’s working.’

THANK YOU GOD! THANK YOU VIRGIN MARY!

I’ve been praying for this to happen!

How can you go to bed after this? The best voice in the universe is going to provide vocals for face-to-face...

No, no, no. The one entrusted a treasure cannot sleep!

Recording vocals. Meet up with Liudmila at the studio, turn on the draft version of the footage, and she starts singing. Episode “The beginning”, the scene “...and the world delivers



VOCALS

a blow...”, Liudmila is raising her voice. Bang. The recording equipment turns off.

The sound engineer asks her to turn down a bit. Liudmila nods. We start again. She is clearly trying to restrain her voice, but then at the very peak... Bang. The equipment won't work. Now, what can you do about this?

Depriving face-to-face of capacity is not in my plans. I ask them to enhance the equipment, otherwise we'll leave.

They attach some wires, make some changes. Another take. Liudmila's hesitant at first, but I ask her to not hold back, she opens up... Bang!

More changes, fiddling, changing the mic. Eventually the recording was done.

Time to listen. Pure, powerful vocals. Right what face-to-face needed. Great. Suddenly the sound engineer interferes, 'I'll just polish this bit...'

'Please, don't', I am in indignation. 'Please, upload the recording on my flash card. I need the original pure sound for my composition, without any superficial fiddling.'

By that time I had a clear understanding that the technologies were so advanced that it was a challenge to get a pure, original product not improved or fiddled with. Yes, you receive something polished, 'combed', neat, but absolutely soulless.





VOCALS

I can't let this happen to face-to-face.
THANK YOU, LIUDMILA, FOR PERFECT "LIVING" VOCALS!



POST-PRODUCTION

During post-production I also only voted for original and authentic elements as opposed to technologically advanced perks.

I had a clear realisation that post-production was as entertaining as the filming process, but couldn't let technology dominate over the living nature of face-to-face.

In fact, from the technological point of view face-to-face story looks imperfect and unfinished, and upon watching it professionals always comment where they could've "improved" and "advanced" it.

But as the author I didn't want to have an ideal picture, post-production. As the author I was carefully watching the process so that the post-production wouldn't "grab the biggest piece of the pie" thus depriving the story of its purpose.

My persistence did cause a lot of discomfort in the process, but in the end open and sincere people are able to see into the very soul of face-to-face and not its technological advancement.

THANK YOU, ANDREI, FOR YOUR PATIENCE AND GENEROSITY!



FACES

It's important to mention that during it's making face-to-face brought a lot of genuine people into my life! All of the following thanks are addressed to these people.

One of the face-to-face main faces is my close friend Anastasia, who I met at the stage of making the SketchBook and who, together with me, went through all following stages, making her input into each of them, especially the final one... When post-production was finished, Andrei had to sent us the original material and the final version. Uploading nearly 10 terabytes on the Internet was absolutely impossible, and sending the hard drive containing all materials from New York was the only option.

Russian post failed again, and the package was returned to the sender.

Nastia asked her acquaintance who was just leaving for Boston to pick up the package in New York and deliver it to Moscow (in fact, not even think of coming back without it!)

And finally we got the hard drive (with Nastia's help)!

By the way, Nastia also provided the best and most satisfying feedback to LOVE BALLADE musical!

THANK YOU, NASTIA! YOU ARE A VERY SINCERE AND CHARITABLE PERSON!



FACES

ALL face-to-face FACES:

Liudmila Korsakova – comrade-in-arms, full support;

Vladimir Korsakov - full support;

Tamara Zimina – art in the flesh, guidance in the world of artistic individuals;

Elizaveta and Liudmila Pashevich – providing a stepping-stone for the author's creativity;

Natalia Chepugova – support and inspiration during the initial stage of face-to-face;

Andrei Burlak – mentor, friend, provided input for author's development and face-to-face first steps;

Ruslan Ibragimov – fosterer of taste and sense of beauty in the author;

Tatiana Mayevskaya – provided the tip to go beyond the story frame and into visualisation;

Natalia Romanova – generosity and affluence, brought in a an influx of other face-to-face faces;

Ekaterina Dubtsova – giant, who formed face-to-face community on odnoklassniki.ru, a miraculous companion and a moderate person of rare qualities;

Svetlana Infimovskaya – one of the main (and most stable) supporters of face-to-face from beginning to end;



FACES

Margarita Zabelina – training the author during the creation of the SketchBook and support of face-to-face;

Ekaterina Ritskaya – companion, co-producer, supporter of face-to-faces through its most intense moments;

Natalia Vodianova – opening the doors into the big life;

Renata Garifullina - starry sky fairy, PR- support of the face-to-face;

Veronika Rusikova – support of face-to-face through the steepest turns of its existence;

Alla Sushevich – support of face-to-face;

Maria Linkova – support of face-to-face;

Olga Arefieva – inspirer of face-to-face's conception;

Elena Kalagina – image of face-to-face in the dream;

Igor Grigoriants – participant and co-author of face-to-face interpretation;

Alexey Sulima – choreographer, face-to-face stage direction;

Daria Buzovkina – choreographer, face-to-face stage direction;

Andrei Bart – co-author, creator and supporter of the visual embodiment of face-to-face;

Ulugbek Bakhriev – music and the pulse of face-to-face;

Eva Rusinova – main character and co-author of the visual version;





FACES

Stas Rylschikov - main character and co-author of the visual version;

Mikhail Kharchenko – cameraman, co-author of the visual version on set;

Alexander Kolechkin – co-author of face-to-face backstage film;

Vitaly – co-author of face-to-face photo story;

Ilya – roof host;

Alina Yasheva – little princess and the symbol of light in face-to-face;

Liudmila Popova – the voice of face-to-face;

Anastasia Tyurina – participant of the face-to-face realisation and the biggest fan;

Daria Balova – co-author of the visual representation of face-to-face;

Alexey Kirin – co-author of the visual representation of face-to-face;

Evgeny – technical realisation of face-to-face in the Internet;

Lusine Oganezova – author of the English translation

Nadezhda Kaunova – the dedicated face of the Confession wall.

THANK YOU ALL! I TAKE MY HAT OFF!

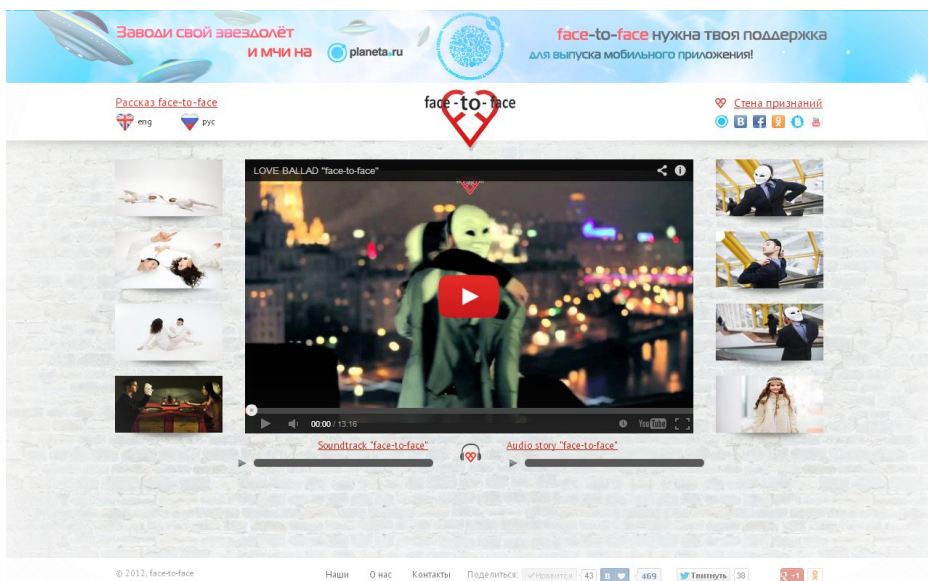




WEBSITE

The film is almost ready to go online. But how? On YouTube? But what about the pictures, the story, the soundtrack?.. We need a decent website. Well, might as well go all out. What does it mean? This means that it will have everything necessary along with everything else, and of the highest quality possible.

Website www.face-to-face.ru transmitting LOVE BALLADE «face-to-face»



Although I've watched the video for umpteen times (as each episode gets a lot of views during post-production), face-to-face has still been thrilling me.

And I know for certain that watching it may bring back some



WEBSITE

unfinished fragments of the past, not lived through and not felt through, ruefulness long locked up in the dungeons, or stir up feelings that are fresh and close to the surface.

I need something that will help the viewer embody these feelings, bring them to life...

Yes, responsibility for the consequences is a good thing. But the goal is not that trivial – embody feelings. Online! On the spur of the moment! To achieve inner liberation!

So what? Has any of the goals set during working on face-to-face been trivial?

I have made a decision – to sleep on it, live with this search and not do anything before the true revelation. The revelation didn't take long, and as always, was extremely simple as are all natural, not far-fetched things.



CONFESSION WALL

‘There must be a confession wall,’ it suddenly dawned on me. Or, to be more precise, face-to-face drew me to that thought. Awesome! All parts have been found and organised in my mind’s eye, finally I feel calm and balanced. I am still in awe of the simplicity and effectiveness of that decision. Reading many confessions you understand how much pressure they put on the ribcage from the inside... And others are as gentle and deep as oceans of warmth and affection. Keep an ocean inside? Or live at half-breath many years unable to confess, but feeling a pressing urge to do so... What masterpieces are there now on the face-to-face confession wall! It’s breathing with love and radiating emotions. And the credit for all this goes to face-to-face itself and to the people who entrusted it their feelings!

THANK YOU FOR YOUR CONFESSIONS!

But now during the launch there’s only an idea of the wall. And I know who I want to assign this mission to. The best artist in the world – Daria!

By this time I’ve already known Dasha for 5 years, and am a true fan of her art. And the reason is that each of her works has a soul! You can’t get enough of her artworks. And not only because they are proportionate and can boast a professional use of space – this goes without saying. But also because

CONFESSION WALL

every work is a little life of its own. And this life isn't fixed, it's moving and dynamic, and this is truly amazing. This Matter is alive and will always be. What do immortal pieces look like?! Exactly! Precisely! Alive. They are only created by artists with sensitive perception who lead a constant conversation with this Matter. And the Matter reflects through their technique. They hear the voice of this entity and never go against it, and if necessary can save it from intervention.

So, I can only assign the website to Dasha and her web team. I email Dasha.

'Hello, Dasha. I want to create a website. I only know you by your artworks. Do you dabble in website development, and if you do, how complicated can the website be?'

Of course I know how everything should be. This is a special case – face-to-face! You can't joke about this! This is going to be "thus and thus", and it is only possible for high class professionals.

And Dasha replies,

'Yes, I do. State of the art.'

If Dasha says state of the art, this means the Universe for me. And face-to-face will certainly fit in this space.

I start working on the specifications. They are not standard for two reasons.



CONFESSION WALL

This is one product, but on two websites:

www.face-to-face.ru contains the film, the picture gallery, the story and the soundtrack;

www.confessionwall.ru - face-to-face confession wall.

Both pages should have the same style and design and be seamlessly integrated into each other: face-to-face linking to the confession wall and the confession wall linking to face-to-face through its logo.

Website www.confessionwall.ru Confession wall «face-to-face»



Confession wall should have horizontal scrolling which makes many functions more complicated, and it requires a lot more effort to carry them out.

But Dasha's team lead by Alexey and Evgeny who was in charge of technical issues, pulled everything off perfectly!

THANK YOU, ALEXEY, DASHA AND EVGENY!



FACE-TO-FACE BIRTHDAY

The birthday was planned for September, 30 (the birthday of my Grandmother Nadezhda Konstantinovna), the person who I dedicated the Confession wall to.

The pre-launch week is ahead. So much to polish, create, finish. And pictures from face-to-face photo story, that haven't been airbrushed yet? What do I do?

I am lucky to know one great person, Ekaterina Ritskaya. I honestly want to call her the UBER-OPPORTUNITY. And she really appears when you've run out of opportunities and makes it happen!

THANK YOU, KATIA, FOR YOUR AMAZING QUALITIES!

It takes Katia and I a couple of night to process the photographs. And we make everything in time. And upload everything onto the website even a bit earlier than planned.

Ta-dah!

00:00 September, 30, 2012. The opening has been marked with the first confession and words of eternal love addressed to my Grandmother. The launch mission has been accomplished. Now I need to spread the word in all of the communities.

I open the moderation page, and SOMEONE PINCH ME! A CONFESSION! Oh my God!!!!!! Unbelievable! How? Why? I haven't even told anyone yet!

FACE-TO-FACE BIRTHDAY

And I see that it's from Martha to Mumik.

Martha! Sweetheart! My online friend from odnoklassniki.ru and vkontakte.ru. A very easygoing person. I accept the confession and see that her sister adds another one, and then their mother.

My happiness knows no limits!

Martha is a lovely, open, sincere and pure person!

THANK YOU FOR THIS GREAT AND INVALUABLE SUPPORT! IT HAS BEEN APPRECIATED!

Thus started the web life of face-to-face.

What now?

And now I need to introduce this miracle to everyone.

It wasn't born in vain, it has a mission, it is necessary.

Look at it. Drink from it. It is pure and sincere as a fresh spring.

So what?! You'll see! If you can open to it, you'll have it in your heart, and this gift is precious – a true treasure.

You'll start seeing people differently, miracles will start



confession of Martha
Confession wall "face-to-face"
www.confessionwall.ru



FACE-TO-FACE BIRTHDAY

happening and the times full of love will reign. There's nothing commonplace and primitive about face-to-face. It is simple and conveys one important message – open up and lead a life being honest and sincere both towards yourself and others.

THANK YOU, DEAR READER!

FOR READING THIS!

FOR READING THIS TILL THE END!

THANK YOU!

face-to-face and nothing else!



P.S.

face-to-face was launched and you can access it 24/7 at www.face-to-face.ru

Now the treasure itself cannot sleep.

And you can support your openness, honesty and being true to yourself and your loved ones by appealing to this treasure entrusted to you.

Cherish it and build up a Life in love for yourself and others!
face-to-face and nothing else!

