

OLEG STEPANOV

artistic name **OLEG OFFSTEP**

CHOREOGRAPHER | FILM AND MOVEMENT DIRECTOR
PERFORMANCE ARTIST | DANCER
MUSIC COMPOSER | SOUND DESIGNER
DANCE PEDAGOGUE AND RESEARCHER

Place of Birth Urals, Russia
Date of Birth March 15, 1983
Place of residence Berlin, Germany



EDUCATION

Graduated from the Department of Physics of
the Ural State University, Russia | engineer

SHOW REEL

PROFESSIONAL EXPERIENCE

CHOREOGRAPHER since 2009
DANCER since 2006

FILMMAKER since 2020
COMPOSER since 2004

BARYSHNIKOV ARTS CENTER RESIDENCE (NEW YORK, USA)

September 2025 – October 2025

artistic residency, stage piece and short film creation with Dario Minoia

BALLET BASEL (BASEL, SWITZERLAND)

August 2023 – July 2024

collaboration with Saburo Teshigawara, Bobbi Jene Smith, Fabrice Mazliah

TANZTHEATER WUPPERTAL PINA BAUSCH (WUPPERTAL, GERMANY)

December 2016 – July 2023

engagement in the repertoire of Pina Bausch and collaboration with Dimitris
Papaioannou, Richard Siegal, Anish Kapoor

GÖTEBORGS OPERANS DANSKOMPANI (GOTHENBURG, SWEDEN)

July 2014 – January 2017

collaboration Saburo Teshigawara, Alan Lucien Oyen, Sidi Larbi Cherkaoui, Constanza
Macras

CHALMERS UNIVERSITY (GOTHENBURG, SWEDEN)

2015 – 2 months artistic residency and creation

PROVINCIAL DANCES THEATRE (EKATERINBURG, RUSSIA)

March 2009 – June 2014

collaboration with Tatiana Baganova, Uri Ivgi & Johan Greben

BOLSHOI THEATRE (MOSCOW, RUSSIA)

March 2013 – June 2014

assistant of the choreographer and dancer in «Rite of Spring» by Igor Stravinsky
created by Tatiana Baganova and Alexandr Shishkin

NATALIA KASPAROVA DANCE COMPANY (SAINT PETERSBURG, RUSSIA)

February 2007 – October 2008

PROJECT BUREAU «TANZTREST» (EKATERINBURG, RUSSIA)

June 2006 – December 2006

collaboration with Celo Peso, Eddy Ocampo, Michael Waits, Gabriela Gutarra

NOMINATIONS AND AWARDS

- In 2024 Oleg's short film «A moth on a bomb» won as Best Debut at 'New York Tri-State International Short Film Festival', it also received an honourable mention for best cinematography at 'Reale Film Festival', Italy and was officially selected at 'Newfilmmakers New York', Roma, Tokyo and Seoul Short Film Festivals.
- In 2022 dance journalist Arnd Weseman from <http://tanz.dance> portal proclaimed Oleg as a dancer of the year for the role in Richard Siegal and Anish Kapoor dance piece «Ectopia»
- Nomination for the Russian National Theatre Award «Golden Mask» for the piece «all that I can be» in 2016 and for the piece «object in the distance» in 2017 in categories «best piece of contemporary dance» and «best choreographer»
- 3rd place of «Gdansk Solo Dance Contest '2013» for solo NoBody (Poland)

WORKS

[clicking on the underscored title leads to the link with the content]

PERFORMANCE AND STAGE CREATION

«For any act of kindness» (2025), a co-creation with Dario Minoia
«Theatre of endlessly repeating actions» (2025), creation for Context dance company, Moscow, Russia
«Another sorts of little deaths» (2024), creation as part of Performance project program at b12 festival, Berlin
«I can't be present due to traveling, v. 2.0» (2024), a solo piece creation
«RELIC» (2023), a short solo piece creation
«About to become to be» (2022), a piece creation commissioned by DAF Academy in Rome, Italy
«I can't be present due to traveling» (2019), a solo piece creation
«Trivial matter» (2016), dance piece creation with Jim de Block and Arika Yamada for UNI-VERSE festival of Chalmers University of Gothenburg, Sweden
«Ark» (2016), dance piece creation with Jim de Block (Sweden)
«Object in the distance» (2016), dance piece creation with Alexey Torgunakov for Vozdukh dance company (Russia)
«Memory empty, create a/void» (2015), dance piece creation with Jan Spotak (Sweden)
«From the pure potentiality» (2015), dance piece creation for «Provincial dances theatre» (Russia)
«Skal» (2015), creation of the performance as part of Adolphe Binder's «Suburbia/37» project in Göteborgs Operans danskompani (Sweden)
«All that I can be» (2014), dance piece creation with Alexey Torgunakov for «Vozdukh dance company» (Russia)
«Ego vacuum» (2012), dance piece creation for «Provincial dances theatre» (Russia)
«NoBodyY» (2010), solo creation(USA)

FILM MAKING

«The other cheek» (2025), a short film, co-creation with Dario Minoia
«A moth on a bomb» (2024), a short film, director, choreographer, editor and composer
«Grape maestro» (2024–2025), choreographer in a film by Alla Kovgan
«Das Licht» («The light») (2025), choreographer in a film by Tom Tykwer
«Colours not in the rainbow» (2024), a short film, co-director with Masha Ponomariova, composer
«Part-integrity» (2016), a short film with Alexey Torgunakov (Sweden, Poland)

VIDEOGRAPHY

«When you watch the moment» (2025), a short video
«Nero» (2021), a short video
«Coming in» (2020), a short video
«Ctrl x space» (2020), a short video
«I have no thought of leaving» (2018), a short video
«Tenderloaf» (2018), a short video
«Who is there. knock. knock» (2018), a short film
«RUNNER-UP» (2017), short video with Alexey Torgunakov
«movereveremore» (2013), short video with Alexey Torgunakov (Russia)

MUSIC MAKING

«About to become to be» (2023), 3rd original music album
«Goodbye, Montana» (2022), original music composition for a stage piece by Jonathan Fredrickson
«Hearts and gigahertz» (2021), original album of electronic music
«A tiny cut in a velvet dress» (2021), original music composition for a film by Nathalie Larquet
«The sky was different» (2020), original music composition for a film by Jonathan Fredrickson
«Lost contours of memory shine» (2019), 2nd original music album
«In search of something elusive» (2015), 1st original music album

SOUND WORK

«Grape maestro» (2024–2025), sound composition in a film by Alla Kovgan
«The sky was different» (2020), sound design and composition in a film by Jonathan Fredrickson
«Colours not in the rainbow» (2024), sound supervision in a short film

PEDAGOGY AND WORKSHOP FACILITATION

S T O A | *mechanisms of the self sculpted through motion*

I am developing a movement and creative method of improvisation, choreography and dance composition, both for professional dancers and amateurs, and people with limited abilities.

Over the course of several years, I have developed courses in the study of improvisation, choreography and dance composition, both for professional dancers and amateurs, and also people with limited abilities. Each of these courses has a specific focus and thesis:

«**Non-format**» (June 2019, Yekaterinburg, Russia, Yeltsin centre), 6 days non-dance performance practice course

«**Am I a body with a mind or a mind with a body**» (December 2019, Moscow, Russia, self organised), 7 days movement research laboratory course for professional dancers

7 days choreographic and composition study (June 2022, Rome, Italy, DAF Academy)

«**From the pure potentiality**» (July 2022, Berlin, Germany, b12 summer festival), 4 days dance improvisation course

«**Past, present and future of the body**» (November 2022, Berlin, Germany, b12 fall festival), 6 days choreographic study course

«**Exhausted body**» (June 2023, Brescia, Italy, CLAPS Spettacolodalvivo, as part of 'Brescia-Italian capital of culture 2023' program), 5 days performance creation with citizens and non-professional dancers of Brescia

«**Piece by piece**» (July 2023, Berlin, Germany, b12 summer festival), 6 days dance improvisation and composition course

«**stop_dance_stop**» (July 2024, Berlin, Germany, b12 summer festival), 6 days improvisation and somatic dance research course

Basel Profitraining Workshop (April 2025, Basel, Switzerland), 3 days dance improvisation and composition intensive

«**Change your mind. Say yes**» (July 2025, Berlin, Germany, b12 summer festival), 6 days dance improvisation, performance and site-specific practices course

«**Mapping body space**» (February 2025, Porto, Portugal, An-Tre educational program), 4 days composition research course

5 days dance improvisation, choreographic and composition study (January 2026, Turin, Italy, NOD (Nuova Officina Della Danza))

«**Piece by piece. 2.0**» (July 2026, Berlin, Germany, b12 summer festival), 6 days dance improvisation and composition course

BIOGRAPHY

Oleg Offstep (a.k.a. Oleg Stepanov) is a freelance interdisciplinary artist working mainly as a choreographer, film and music maker, and performer. Born in the Urals, Russia, he graduated from the Physics Department of Ural State University before moving into dance and art-making. Since 2013 he has been based first in Gothenburg, then Wuppertal and now in Berlin.

He danced for many years with Tanztheater Wuppertal Pina Bausch, Gothenburg Dance Company, Theater Basel and Provincial Dances Theatre, and has created original work with choreographers including Dimitris Papaioannou, Saburo Teshigawara, Sidi Larbi Cherkaoui, Alan Lucien Øyen, Constanza Macras and Fabrice Mazliah. He was a long-time collaborator and assistant of the Russian choreographer Tatiana Baganova.

Oleg has been making his own stage work since 2013, his first solo *NoBody* having won third place at the Gdansk Solo Dance Contest and at the Vitebsk IFMC in 2012. His early pieces *ALLTHATICANBE* (2015) and *Object in the Distance* (2016), created for Vozdukh Dance Company, were critically acclaimed in Russia; the site-specific *RELIC* (2023) was commissioned by the Brescia Italian Capital of Culture festival; and his ongoing solo *I Can't Be Present Due to Traveling* was commissioned by Tanztheater Wuppertal in 2019 and by Theater Basel in 2024. He has held artistic residencies at Baryshnikov Arts Center (2025), Tanzhaus Basel (2026) and Chalmers University (2015), and took part in the ICR program at the American Dance Festival in 2010. He is currently working with Dario Minoia on a stage duet and a dance film, *The Other Cheek*.

Oleg also makes films. His short *A Moth on a Bomb* (2024) won Best Debut at the New Tri-State Film Festival and an honourable mention for cinematography at the Reale Film Festival. He choreographed for Tom Tykwer's *The Light* (2025) and Alla Kovgan's *Grape Maestro* (2026), and co-directed the short film *Colours Not in the Rainbow* (2025) with Maria Ponomariova.

He has been producing music for more than a decade, composing for choreographic works by Jonathan Fredrickson, Nathalie Larquet and Anna Ozerskaya, and has released four albums of original music.

Oleg has taught contemporary dance since 2008 and continues to develop his own movement and creative method, STOA – named after the Greek stoa, a free-standing structure whose roof rests on columns facing an open space, and also read as Spatial Transmission of Open Attention. He defines the method as "mechanisms of the self, sculpted through motion". It is based on the observation of the body in space and space in the body; movement is addressed as a synthesis between the architecture and biomechanics of the body and sensory perception. He regularly teaches classes and workshops at the b12 festival in Berlin, Nuova Officina della Danza (NOD) in Turin, the AN-TRE program in Porto and Palazzo Caprioli Academy in Gussago, Italy.

VISION AND METHOD

I locate my research and creation in the territories between the real and the invented, the documentary and the fictional, the present and the absent, the illusory and the elusive. Things find its rhythm and composition within the space, including what is not given a focus, including silence. Silence and space of emptiness are extremely 'danceable' for me. I am particularly fascinated by the notion that nothing can 'hide' from the gaze, and intentionally play with this. Space, body, and object – they are those elements that dance, and it is they that shape the outline and contain the mystery in my work.

In general, humanity, habitat, human conditions and human impact on the environment, as well as technological shifts and metamorphoses of society and the individual, associated with the rapidly changing realities of digitalisation, are the focus of my work. I explore that with and through the body. The creations, I facilitate, circle around the themes of identity, belonging, displacement, homelessness; then, shortcomings, tricks and traps of human mind 'software'; as well as power and oppression and the problem of 'I know what's best for you', tabu and traditionalism, and many others.

In dance, the longer I explore the body and mind, the more I find how diverse our tools of cognition and existence are, and how endless we are in our limitations. I see the organism as such a mosaic of states, qualities and structures, it gives us countless variations for constructing, experiencing and expressing the movement. This most infinite set of options is in my focus.

I am interested in moving from the point of view that it is not I who create the movement, but the movement creates me, or even better, that the movement happens to my body, as if space and time dimensions materialise in one form or another through the body. Of course, it is I who create the movement and make choices, but as soon as I change this perspective, the feeling of being blocked and limited becomes paradoxically liberating, allowing to apply unpredictability and embrace the unknown.

In my practice, I address movement as a synthesis between the architecture and biomechanics of the body and intertwine it with inner sensorial journey and reflection. I like to play with defragmentation and re-assembling, non-linearly and non-trivially alternate the natural movement with an unusual and peculiar, breaking the habitual or predictable pattern and create a dance that is constantly shifting, and thus really moving, even when it is still.

I oscillate between improvisation and composition, gradually structuring and sophisticating the choreography/action. I look at things from the point of view of their complexity and duality, inconsistency and ambiguity, designating the polar qualities of the movement and bodily states, framing their spectrum and delving into the range. Addressing contradictory tasks and states allows me to create a kind of restrained movement forward, a balancing act, a vibrating volume, a state that does not slip into a monotonous presence.

FILM DIRECTOR'S STATEMENT

Originally a dance artist and choreographer, my path to cinema was unconventional but deliberate. I create film in some ways similar to how I create dance – the flow of the story and the presence in the frame find a polyrhythm, effects and affects, inner state and outer form, and spatial composition. Cinema allows me to combine artistic, technical, and – very importantly – experimental aspects: fantasy, its engineered embodiment, and inventiveness. But the true driving force for me lies in the desire to convey the mystery and the unseen: my cinema seeks the line between reality and illusion, the mundane and the magical, appearance and the core, truth and fiction.

The characters I depict are usually at a crossroads or faced with complex choices and circumstances in which ordinary solutions fail; they are then forced to respond to those circumstances in an unconventional way. I prefer action to acting, but first I always try to find a solution that doesn't require performance or action – something elusive, of emptiness, of silence, of object – and then a physical, and only then, perhaps, a verbal, solution to the scene.

Whether in development, in preparatory work with the actors, in the filming itself, as well as in the motion of the camera or in the edit, I try to make room for play between conscious and unconscious choices; between performativity and documentary; between composition and improvisation; between constraints and the absence of any rules.