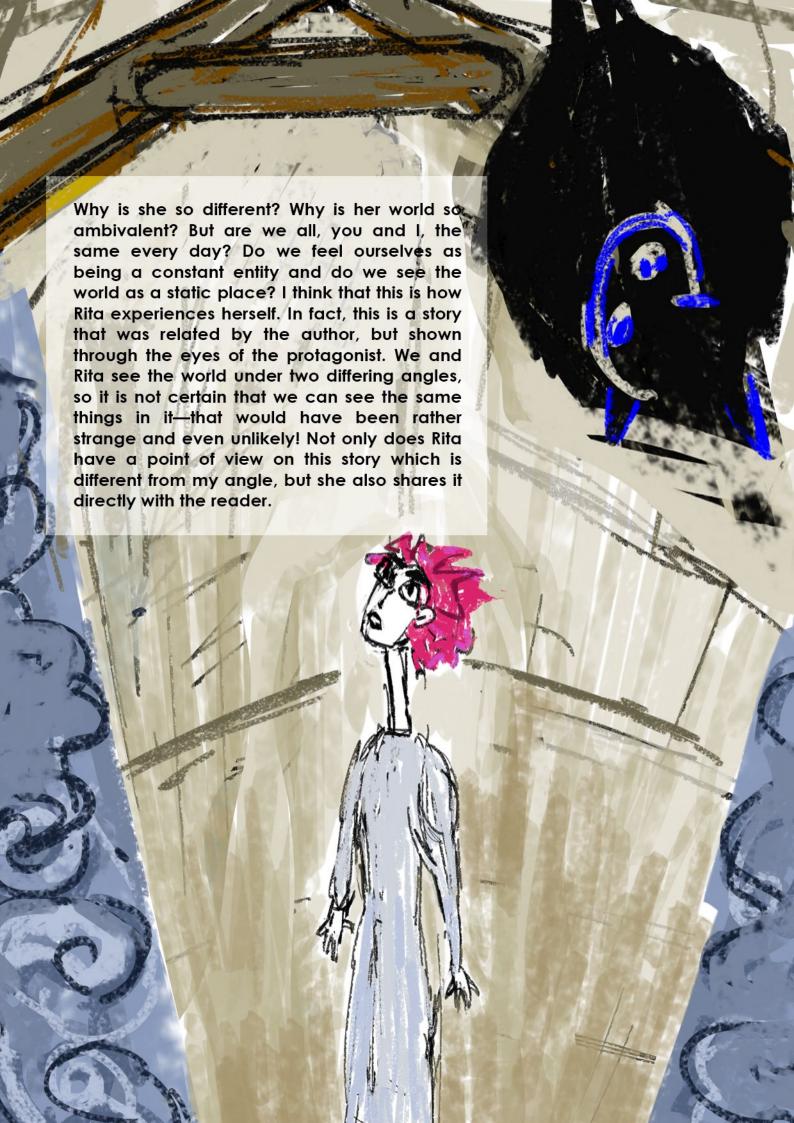


Hi everybody! My name is Xenia Prokhorova, I am a painter, a graphic artist and a writer. I would like to tell you something about my new book called Rita and The Sea.











Day in, day out, she follows the same circle—which is her devotional service in a capacity of the lighthouse keeper. Yet how variegated and full is her life: when she helps the ships find their way at night, she can see new hues of the sea every time—for the sea is never the same, even if you look at it for days in a row! This seeming simplicity and adherence to a certain cycle comprises the special feature of the plot in Rita and The Sea: every reader will follow this story in his own way as if it were a quest, everyone will order it in accordance with own perception, and every time the reader would get to this story he would get a new perspective on the Sea being a world of its own and also on its heroine.





Rita and The Sea is a very much a female story from beginning to end. I would describe the narration manner as emotional narrative which is when the story unfolds not from one action to the next, following the logic of the story, but from a feeling to a feeling, from a sensation to a sensation so that that is the only means to experience both the world and the heroine. I do not insist that such narrative is peculiar only to women. I think, however, that today a whole set of prescriptions exists with regard to how a story must be developed, and this is done using a logical male point of view when everything is subject to causal relationships and the main accent of the story is dedicated to events and not to its emotional assessment. As an author, I feel closer to an intuitive, a sensual perspective. And I would like to make it happen that graphic stories would make such a perspective—that is, a perspective which is sensual, intuitive and sometimes female paradoxical—appear as a more meaningful and a more noticeable phenomenon in this world in which I live.