

Traineeship at the Fine5 Dance Theatre

Mobility period 06/10/2020 – 30/06/2021

Final report by Anita Kurõljova

For me, whole mobility at the Fine5 Dance Theatre had a nice gradual grow. It went from mostly attending their training classes and assisting at their creative work (to get into the group and their actual process), until I actually participated in everything in much more physical and interesting for me way. I was now involved not just as a young intern, but I would say as an equal member of the company. We had every-day regular training, which was build according to current performances and their needs, mostly a combination of different techniques and principals, to keep body and mind strong and healthy. Also spend lots of the time on creating new material for the new piece, which will now premiere at KUMU art museum. It was quite a long process which truly showed an amount of time, research and energy spent on one creation, if having a goal to make something unique and thoughtful. The way we combined dance, sound and landscape, makes this piece interesting not just for the dance community, but for a lot more people. We will also have microphones on our body during the whole performance, which is a very new thing to concentrate on while dancing/moving. It was an interesting process and, in my opinion, we arrived at an interesting outcome too.

Meanwhile, the company continued rehearsing and had performances with previous creations too. I was there to see, learn and assist when needed. It's quite a unique feeling to see one piece a hundred times and still find it interesting. For example, I followed "FN" piece from October (their middle of creation process) until nowadays (week-long rehearsal periods before the performing). Each time dancers managed to add a new feeling and quality to the piece. It's been growing every rehearsal since I saw it for the first time. I think it's sort of a magic Fine5 company has. They are grown up and established professionals, who believe their art so much that even how they stand still makes you follow them. I guess that's why they are the only one stable dance theatre in Estonia (except National Ballet ofc.) which successfully works for almost 30 years with almost the same dancers and doesn't lose their charm.

Teaching in Tallinn Ballet School (TBS) stayed interesting through the whole period of mobility, though it added some compromises into my life (not with the students, but with the goals and system of the school itself). In my opinion what the school is actually searching for is neoclassical approach of training, which is okay. But then why they invite people who obviously belong to other beliefs - I don't know. Meaning - school doesn't understand that there are other methods and directions existing (other than a pure technical movement-by-movement) and that these possible new options are important and need quality time too! It is, of cores, not an open fight we have, but a silent misunderstanding for sure. I can see that students struggle with understanding of: being grounded, softness, freedom/risk sensations, safety and gravitation feeling. I was giving to them floor work basics, which required softness and ability to relax on the floor and smartly trust it, but in such short work hours it is not possible to reach the

feeling of an actual body awareness. All what their body can remember is every day classical ballet poster, which while being on the floor only becomes dangerous, as they only bump into everything. I always had to balance between what I find important to share and what TBS expects from me. Although, it doesn't ruin my teaching practice at all. The opposite, it also feeds me as a dancer and performer, so I can find faster and in better ways how to express myself and what exactly I am willing to share with the audience/colleagues/students/etc.

Assisting at the Drama Theatre is the whole different world. If in TBS everything is body-shape concentrated, then with actors it's so much the opposite way. It was amazingly interesting to follow Olgas classes and help her with students, and I hope I will do more in future.

For the IW part I mostly practiced ideas of the company, repeating tasks from common research. Went deeper into ideas or just experimented around them on my own. Also had quite a lot of strengthening training (technical training for myself, running, parkour, bicycling, etc.). Right now, I'm still trying to develop my skills equally and not jump into one idea/quality with full head. I tried to balance mind-cantered Company work with my body-cantered IW.

Overall, I find my decision to spend this study year back in Estonia was a good solution. It is always good to be part of your own original community, know its strong and weak points. And do best you can to be involved into its developing. Although Covid times were complicated enough for everyone (both administratively and creatively), I could continue establishing my goals and needs in professional field, as well as find curious people who are willing to help me in that.

I am also very thankful for the thesis writing experience. Normally, I am terrible at writing and explaining my thought. But this push to write happened at the right time and right mindset, so I could actually learn and enjoy a lot. I am not anymore so terrified from the Word application, so, can start searching my inspiration for the further researching/writing too.

Media files

<https://drive.google.com/drive/folders/17v7NehW-9yFA1K74xHXz6pYyIAQcy-a5?usp=sharing>

<https://ku.family/anita/>

Feedback on my work

Tiina Ollesk (my mentor, Fine5 Dance Theatre leader and dancer):

By here I confirm that Anita Kurõljova has been an intern at the Fine5 Dance Theater in the autumn-summer season of 2020 - 2021. During her internship, she has shown herself to be compassionate, conscientious and flexible. This difficult time for the theater has been a constant readiness to give performances and develop creative ideas. In the same way, time has tested the dancers' readiness to think along in the new circumstances and to cope in the new circumstances.

Anita has been involved in a new performance-project "White Elk", performed in the Estonian New Art Museum KUMU courtyard. She can handle problems and her own questions and in a very nice way is able to keep up with teamwork.

I confirm that she is fully prepared to participate in the work of contemporary dance companies and creative projects of freelance dance artists.

Olga Privis (Fine5 Dance Theatre dancer and Russian Drama Theatre choreographer):

Анита очень чуткий партнёр. С ней удобно и надёжно быть на площадке. У неё самобытный стиль использования своего тела, сочетание мягкости и силы, динамичности и антигравитации - приятно смотреть! Она для многих участников Fine5, некий «глоток» новой/молодой/другой энергии - которая незаметно в нас влилась! Плюсб она очень профессиональный перфомер (с хорошей подготовкой/школой/образованием).

It is originally in Russian, please find my own translation below:

Anita is a very sensitive partner. It is convenient and reliable to be in the space with her. She has an original style of using her body, a combination of softness and strength, dynamism and antigravity - it's nice to look at! She is for many Fine5 participants, a kind of "sip" of new / young / other energy - which has imperceptibly poured into us! Plus, she is a very professional performer (with good previous training/school/education).

Richard Beljohin (Fine5 Dance Theatre dancer):

Working with Anita has been and hopefully will be an absolute pleasure. She is very disciplined and she caught on with our group dynamic very early on. As a dancer she was able to learn and follow the material quite quickly. Frankly I have nothing but nice things to say, so the more I write the more boring it will be. Looking forward to working with her more from now on.

Helen Reitsnik (Fine5 Dance Theatre dancer):

Tere Anita!

Minu arvates sa sulandusid ja kohandusid meie trupi treeningute, proovide ja inimestega väga kiiresti ja sujuvalt. Oled kohusetundlik, abivalmis ja meeldiv kaaslane. Tundlik ja tähelepanelik natuur, jõuline ja õrn samaaegselt. Sul on väga head eeldused ja tantsutehnilised oskused. Oled loominguline ja oma arvamusega. Arvan, et sind ootab ees suur tulevik.

Tervitan ja soovin edu!

It is originally in Estonian, please find my own translation below:

Hello, Anita! In my opinion, you blended and adapted very quickly and seamlessly to our training, rehearsals and people. You are a conscientious, helpful and pleasant companion. Sensitive and attentive nature, vigorous and gentle at the same time. You have very good assumptions and dance technical skills. You're creative and with your opinion. I think you have a great future ahead of you. I welcome and wish you luck.

From students of the Tallinn Ballet School

Anita Kurõljova meie pilgu läbi:

Anita on õpetajana kuldne keskmine, piisavalt range ja sõbralik samal ajal. Ta tunneb millal võib olla vabam, millal anda õpilastele ruumi ja millal peab olema karmim. Ta teab hästi, kuidas peab käituma erinevate õpilastega. Anita on väga energiline, ta oskab kuulata õpilast ja temaga arvestada. Ta on teinud endaga palju tööd ja jagab meelsasti oma oskusi, kuidas olla töökas ning õpihimuline.

It is originally in Estonian, please find my own translation below:

Anita Kurõljova through our eyes:

As a teacher, Anita is a golden mean, strict enough and friendly at the same time. She knows when she can be freer, when to give students space and when she has to be tougher. She knows well how to treat different students. Anita is very energetic; she can listen to the student and take them into account. She has done a lot of work with herself and is happy to share her skills on how to be hardworking and eager to learn.