

Apprenticeship at the Fine5 Dance Theatre

Mobility period July - September 2021

Final report by Anita Kurõljova

For me, this last period at the Fine5 Dance Theatre was a very good addition to a longer one before. Whole mobility at the Fine5 DT had a nice gradual grow and this last part gave an important inspiration for working more individually and independently on my own creation. Apprenticeship went from mostly attending Fine5 training classes and assisting at their creative work, until I actually participated in everything in much more physical and interesting for me way. Now it developed even more, Fine5 leaders offered to me and Richard to do our own project in a frame of Fine5 Dance Theatre, starting from applying for the financial support till all the creative process. I am 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. Continued working on a piece, which we showed at KUMU art museum a few times. It was 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. It was an interesting process and, in my opinion, we arrived at an interesting outcome too. It was also interesting to continue performing White Elk while colder weather too (also thinking to show it once on winter when all snowy, so we can give a touch of movement to the courtyard of KUMU at all of the seasons over a year).

Meanwhile, the company continued rehearsing and had performances with previous creations too. I was there to see, learn and assist when needed. We also had shorter projects with the company. For example, we participated in the concert dedicated to Arvo Pärt. We created a 10 min piece about importance of silence using recording of a speech he gave many years ago in university.

Most of the time during past few months I was busy with the new creation named "Yes or Yesn't" in cooperation with Richard Beljohin (dancer at the Fine5 DT). We had creative process to find out what do we want to tell on a stage and how we want it to be. Meanwhile, had a period of writing, applying with our idea for the financial support. Now we know we got it, so will continue setting all the material, so we can come out with the premier in December/January.

Teaching in Tallinn Ballet School (TBS) stayed interesting through the whole period of the mobility. I now have new group of students but I can see they struggle with same things as last ones. Understanding of: being grounded, softness, freedom/risk sensations, safety and gravitation feeling. I am giving to them floor work basics, which required softness and ability to relax on the floor and smartly trust it. 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 still have to balance between what

I find important to share and what TBS expects from me. This 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. This cooperation also stays in force.

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 practices. I'm 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. Covid situation is much better now (both administratively and creatively), So I can continue establishing my goals and needs in professional field, as well as find curious people who are willing to help me in that.

Media files

https://drive.google.com/file/d/1UOLUzfZ_0Wu6vcq-SDPrYItV3IbSV_dH/view

Short part of a creative process for "Yes or Yesn't" piece at the very beginning of it. Piece concentrates on a topic of making compromises between the two humans.

Feedback on my work

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

To whom it may concern

- Work in new project White Elk – overview <https://www.fine5.ee/en/topical/white-elk-site-specific-performance-for-beholder/>

Aim is to participate as a dancer. This strand gave possibility to be part of artistic team, to work on ideas, to research this theme, to rehearse in space and to collaborate with sound-technical team. Finally, to perform piece at KUMU art museum. We hope this process helped Anita to get ready as performer - she was fully able to cooperate with movement ideas in partnership and group; she perfectly managed to be collaborative for her individual text based on choreographer movements; she managed to hold creative and working atmosphere during rehearsals and performances. It is very important for dancer (as it demands fitness) to be able to manage all health problems through rational attitude.

- Independent work as choreographer –

Aim is to lead an individual creative process. This strand gave possibility to work out an idea for her own new performance (“my dream dance performance”). She looked answers to questions: theme of the dance performance, negotiation for team of production, creative co-operators for project team, finance application for producing a dance performance, planning process activities and scheduling. Anita has learned through this process how to prepare a project-idea for dance theatre. She proved her interest to investigate movements and themes, also to organize people to be interested for her ideas. We are ready to support fulfil her project-idea for dance performance and eager to follow and support her travel to new unknown areas.

With kindest regards,

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Oct 11th, 2021