



TALLINN 2012

18. – 20. SEPTEMBER 2012

keõja partners:

Dansehallerne, Copenhagen (Main project coordinator); Dance Info Finland; Dance Information Norway; Independent Theatres Association, Reykjavik; Union of Estonian Dance Artists; Fish Eye, Klaipeda; Bora Bora, Aarhus; Danseareana Nord, Hammerfest; MAD Production, Helsinki; New Theatre Institute of Latvia; SITE, Stockholm.
Associated partner: Kultur i Väst, Göteborg.

keõjaTallinn 2012**Encounter of Baltic and Nordic dance artists**

Is a dancing person a better person? Cannot really say? Probably is. Dancing makes you meet yourself. Makes you meet others as well, but first and foremost, you become more of yourself. Makes you understand others and the world as a whole better. What happens to a person watching another person dancing, does it make him or her become a better person as well? What's the energy behind contemporary dance? Talking about contemporary dance, it is relevant to bear in mind that the language of dance is the oldest language in the world. Dance as the very first form of human communication; the development of speech, spoken language, occurred a lot later, and written language is a very recent invention. Languages have drifted apart but the practice of dance has stayed with us from our first common home. Dance is in a constant change, but something primordial has always remained the same. Still now, when this language has been refined for thousands of years, we can fill it with meanings that are important for people today. Could contemporary dance be something that, at the best of times, helps to verbalize what cannot be put in words? Dance could reach beyond borders: language borders, borders of the mind... The chance is given. To be tried over and over, each moment

Toomas Hendrik Ilves

President of the Republic of Estonia



Toomas Volmer

keõjaTallinn program:

Tuesday, 18. september

9.30 – 11.00	Listen And React - A Successful Partnership Body Restarted I Re/viewing dance
12.00 – 13.00	Volunteer Management Cycle
12.00 – 13.00	Dance Artist's Multifunctionality
14.30	Opening
15.00 – 16.00	Dance Artist's Responsibility Towards Audiences And Society
16.00 – 17.30	Voice Games
16.00 – 18.00	Dance and Leadership: Up Close and Personal How To Find Balance Between Business and Art Cooperative Criticism Sharing Stories - The Power Of Encounter
20.00 – 21.15	A Walk in Kadriorg
21.30	Festival Club

Wednesday, 19. september

9.00 – 9.50	Get Started
10.00 – 11.30	Listen and React – A Successful Partnership Responsive Body Re/viewing dance
12.00 – 14.45	Performing Arts in 2032
12.30 – 14.30	Urban Adventure
13.30 – 14.30	The Stickleback Baltic Bubble Residency Showing

16.00 – 17.30	Voice Games
16.00 – 18.00	Dance and Leadership: Up Close and Personal How To Find Balance Between Business and Art Cooperative Criticism Sharing Stories - The Power Of Encounter
16.30 – 17.30	The Stickleback
20.00 – 21.15	A Walk in Kadriorg
21.30	Festival Club

Thursday, 20. september

9.00 – 9.50	Get Started
9.00 – 11.00	Urban Adventure
10.00 – 11.30	Body Restarted II Responsive Body Re/viewing dance
12.00 – 13.30	Think Tank - Sustainable Strategies For The Dance World Dance Critic As A Historian
15.00 – 16.00	Bad Leadership Kills Creativity!
16.00 – 17.10	Voice Games
16.00 – 17.30	Dance and Leadership: Up Close and Personal How To Find Balance Between Business and Art Cooperative Criticism Sharing Stories - The Power Of Encounter
17.30 – 18.30	Short Overviews Of The Workshops
21.30	Festival Club

Welcome to the first keõja 2012-2015 activity!

keõja was initiated by 6 Nordic and Baltic organizations involved in contemporary dance. The first encounter was held in Vilnius in May 2008. Subsequently, another 6 keõja encounters have taken place in 5 other countries.

Emphasizing the value and benefits of networking, the encounters have been, as first intended, catalysts for new initiatives and collaborations of the Nordic and Baltic dance communities. Meanwhile, an urge to focus also deeper on certain region-specific issues and areas has led to the development of several other activities that in addition to the encounters will be proposed to artists, managers, writers, artistic directors, policy makers, the audience and others interested during the following next three years.

We believe that dance as an art form has something to offer to our region, versatile in terms of geography and in other ways, and its many inhabitants. By implementing Wilderness, Mentoring, Reading Dance – Writing Dance, and Think Tank activities, we hope to dig deeper and get out further, involving more people in the Nordic-Baltic region, interested in dance and culture in general, in activities that will leave lasting imprints. Do join us!

On behalf of the keõja 2012-2015 partners,

Kamma Siegumfeldt

project manager



Dear Guest,

Welcome to keõjaTallinn 2012, a long- and much-awaited keõja encounter. We are happy to host you in Tallinn, the beautiful capital of Estonia, where ancient and modern traits are intertwined into a single captivating ensemble. Inspired by how this city has searched for ways to merge the old with the contemporary, preserving what's old while creating new, constantly keeping an eye on the future, we have created for you a three-day event full of workshops, lectures, and tours. Together we will discuss the future of contemporary dance, track and map the secrets of leadership for creativity, draw up new ways to preserve dance in writing and critique. We will blend business and arts and feel the power of sharing experiences and stories. We will rediscover body language and get in touch with expressing ourselves through movement. The days you will spend here in Tallinn will undoubtedly be inspiring and unforgettable. keõjaTallinn 2012 will bring together over 200 participants from all over the world, giving the event a special multicultural atmosphere. So we encourage you to take and make the most out of your stay here! Learn, feel, share and dance!

On behalf of the keõjaTallinn 2012 team,

Raido Bergstein

CEO of Union of Estonian Dance Artists



Nordic-Baltic dance encounter



NATIONAL ARTISTIC IDENTITY IN DANCE

June 13-16, 2013, Klaipėda,
Lithuania

Organizer

Artists group "Fish Eye"
E-mail: zuviesakis.lt@gmail.com
www.zuviesakis.lt



keōja Mariehamn Åland, Finland



August 6–9, 2014
(tbc)

Main organizer:



Tanssin Tiedotuskeskus
Dance Info Finland

keõja 2012-2015 - a platform for the Nordic-Baltic contemporary dance community

Object: to develop the concept of and possibilities for contemporary dance in the region.

Method: encounters; from one mentee - one mentor relationships through Reading Dance Labs, Think Tanks and Wilderness residencies, to Encounters of several hundred people.

Ambition: to widen the concept and communication of the art form, as a mindset and an artistic practice, geographically as well as towards other sectors and audiences/citizens of the region and beyond.

keõja ACTIVITIES 2012-2015

Wilderness Dance

Wilderness Dance is a unique residency opportunity for contemporary dance groups. The residencies will take place in 10 communities on the edge of the Nordic/Baltic region, offering artists a platform to explore, engage, create and present work in close proximity to wild nature and local residents. The Wilderness activities take place between January 2013 and January 2015. Wilderness is one of the largest programmes in the Nordic/Baltic region contributing to regional development through artistic creation as a main aim.

The Wilderness Manifesto

The vast Nordic/Baltic region is a unique source for artistic inspiration. Wilderness brings people from areas on the edge into the limelight as partakers in a strong contemporary dance project. Wilderness contributes to the public debate about the future of Nordic peripheral communities.

Wilderness believes

In the power of ARTS in the force of ART for regional development;
That ART is indispensable for the quality of life in all communities.

The keđja Wilderness Dance partners are Independent Theatres Association, Iceland; Bora Bora, Denmark; Mad Production, Finland; New Theatre Institute of Latvia; Dansarena Nord, Norway.

Mentoring Scheme

Developing international capacities of managers/producers/self-organizing artists in dance. A chance for 12 persons from the Nordic and Baltic countries to share ideas, struggles, experiences, sorrows and joys with a mentor for two years. During keđja 2008-2010 a lack of skills in the realm of communication and business management within the independent dance sector was identified. keđja 2012-2015 answers to this need by offering a Mentoring Scheme for 12 young performing arts managers/producers/self-organizing artists. The focus of the scheme is to share knowledge and experiences in order to develop the performing arts management field.

For approximately two years 12 persons will be individually in contact with a mentor from whom they will receive coaching on general issues concerning the development of their professional life/career.

Mentors will be professionals with knowledge and experience in arts management in the independent and institutional performing arts field. Mentees all have some management education background and/or some years of experience in management work in dance/performing arts.

The Mentoring Scheme will emphasize the empowerment of the individual and focus on strengthening the competences needed to be able to initiate local, international and cross-border activities. At the same time, a network of mentees is formed. As a final task the mentees will be assigned concrete tasks in relation to keđja 2012-2015 activities. keđja partner organization Site Sweden (SE) manages and executes the Mentoring Scheme in close collaboration with associated partner Danskontoret/Kultur i Väst (SE), and keđja partners SL Independent Theatres of Iceland (IS) and Dansehallerne (DK).

Keõja 2012-2015 – Think Tank Activities

Think Tanks are activities where a certain theme or topic is discussed and elaborated by leaders and professionals from different fields and with different viewpoints.

Dance Info Finland is organizing two Think Tank activities within the keõja 2012-2015 project. Both of them have a set of goals and aim at concrete results and actions. The Think Tank activities will take place during the period of 2012-2014.

Think Tank 1: Sustainable Strategies for Dance Field

What can sustainability mean in contemporary dance? How do we want to define sustainability? Inadequate funding schemes, short-term solutions, short-lived productions – how should the dance field be developed in a more sustainable manner? These are the key issues that will be addressed by the Think Tank comprising creative policy makers and arts professionals. The aim is to provide concrete recommendations and proposals for more sustainable operational strategies within the Nordic and Baltic dance field.

The Think Tank on sustainable strategies will kick off at keõjaTallinn.

Think Tank 2: Touring Networks in the Nordic and Baltic Countries

There exist some touring networks within a number of Nordic countries, but we are lacking a structured and stable Nordic-Baltic touring network. The aim of this Think Tank is to form one and representatives from all the Nordic and Baltic countries will gather to make this happen.

The Think Tank on forming a touring network will kick off during the ICE HOT Nordic Dance Platform in Helsinki in December 2012.

The main initiator of the Think Tanks is Dance Info Finland.

Reading Dance – Writing Dance

The aim of the keõjaTallinn 2012 sub-programme *Reading Dance – Writing Dance* is to improve the current situation of dance criticism in the Nordic and Baltic countries. In the last 10 to 20 years the contemporary dance field has made a remarkable development, however there are still too few dance critics and not enough possibilities to publish critic reviews. Yet it is important for both the dance practitioners and the audience to have the performances on stage covered in the (printed) media. There are many ways to develop critical writing about dance, to increase the quality and quantity of it – and this is exactly what will be worked on in the workshops, lectures and publishing-related activities of the *Reading Dance - Writing Dance Lab*. The keõjaTallinn workshops and lectures are held by Ott Karulin (Estonia), Heili Einasto (Estonia) and Sidsel Pape (Norway). After the Tallinn encounter, there will be workshops in Finland, Denmark, Iceland, Norway, Latvia, Lithuania and Sweden.

Main organizer of the Reading Dance - Writing Dance Labs is Dance Info Norway.



Rünnö Lahesoo

keõjaTALLINN PROGRAM

Dance Artist's Responsibility Towards Audiences And Society

Kenneth Flak / NOR

18.09 / 15.00 – 16.00 Telliskivi Loomelinnak

Does a dance artist have responsibility towards the audience and society, or can the dance artist just create whatever (s)he thinks, feels and considers art? What is art for people? Should we always do what is expected?

Bad Leadership Kills Creativity!

Tuomas Auvinen / FIN

20.09 / 15.00 – 16.00 Telliskivi Loomelinnak

Creativity is among top issues in today's leadership discussions. It is often considered difficult to lead artists and creative professionals. Yet, in the arts we have been able to lead and manage creativity for a long time. How is it possible to lead creative people? Or is it possible? The talk discusses the lessons we can learn from arts for leadership and proposes a new way of thinking about the leadership of creativity.

Performing Arts In 2032

Priit Raud / EST

19.09 / 12.00 – 14.45 Telliskivi Loomelinnak

What is the role of performing arts in the field of culture in 20 years from now? What are the topics and questions that are being raised in the performing arts scene in 2032? Do artists/art groups need personal producers/managers who would represent only them? Are freelance dancers needed? Or, have all dancers become choreographers/directors? How will the field be financed?

Dance Artist's Multifunctionality

Laura Navndrup / DK

18.09 / 12.00 – 13.00 Telliskivi Creative District

Laura Navndrup explores the pitfalls and advantages of life as a self-producing and self-managing independent dance artist. How does being a dancer, choreographer, video artist, interactive stage designer, teacher, student, promoter, tour manager, artistic director and secretary affect the individual? How does it affect the artistic outcome? And how do we define and communicate who we are and what we do when inhabiting a multitude of roles?

Volunteer Management Cycle

Kristel Lipand / EST

18.09 / 12.00 – 13.00 Telliskivi Loomelinnak

Theoretical overview of volunteer management process: preparation (programme planning, job descriptions), recruitment (methods, matching, motivation), support (orientation, training), and evaluation (retention, recognition). The lecture will be illustrated with practical examples of six Estonian culture festival case studies which were investigated and analyzed for the master's thesis "Volunteer Management Analogies and Differences".

Think Tank – Sustainable Strategies For The Dance Field Presentation and panel discussion

20.09 / 12.00 – 13.30 Telliskivi Loomelinnak

Inadequate funding schemes, short-term solutions, short-lived productions - how should the dance field be developed in a more sustainable manner? These key issues addressed by the think tank comprising creative policy makers and arts professionals during the period of 2012-2014, starting right here in keõjaTallinn. The aim is to provide concrete recommendations and proposals for more sustainable operational strategies within the Nordic and Baltic dance field. In the panel discussion, the theme as well as the core questions will be presented and elaborated.

Writing About Dance: Dance Critic As A Historian Heili Einasto / EST

20.09 / 12.00 – 13.30 Telliskivi Loomelinnak

Though the role of a critic is mainly perceived as that of providing immediate feedback, it is not solely so. True, artists and producers need the immediate feedback, as it makes the event visible in the given situation and helps to sell it, but in the long run it is criticism and other written records that help us to (re)construct the past.

And here the role of printed media is much more important than that of the electronic one. What is in the Internet today may be gone from there tomorrow, especially if we deal with private sites, blogs, etc.

In the talk I will speak about the role of a dance critic as a historian, drawing upon my own experience as a dance writer, historian and lecturer.

Re/viewing dance Sidsel Pape / NOR

18.09 / 9.30 – 11.00

19.-20.09 / 10.00 – 11.30 Tallinna Tantsuakadeemia

Pre-registration

Contemporary dance faces a challenge when it comes to articulating ideas, aesthetics, values, methods and processes that lie behind the expressions of dance. The lack of continuous critical examination of and discussion about dance is hindering both the artistic development as well as the fields' visibility and communication with its audience. That is why we invite the keõja Aarhus participants to engage in Re/viewing dance.

In the Re/viewing dance workshop we want to focus on the viewer and the viewer's perspective: From which position and through what lens does (s)he see contemporary dance (space, time, body, gender, etc)? Together we will search for, frame and try out different ways to view and review dance.

Dance And Leadership: Up Close And Personal Sue Kay / GB

18.09, 19.09 / 16.00 – 18.00

20.09 / 16.00 – 17.20 Telliskivi Loomelinnak

Pre-registration

Do you think of yourself as a leader? Or is it easier to shy away from the question?

When you hear the word 'leadership' - what do you feel? Enthusiasm, distaste, clarity, confusion?

What are the 'leading' issues you face as a **dance practitioner** or **manager**?

If you have professional experience of at least 5 years and these questions excite your **curiosity**, then this workshop is for you.

Working with colleagues, you'll have the chance to explore what leadership means to you, uncover your own preferred ways of leading, and further develop your leaderful awareness - all of which you can take back into your practice, work or organisation.

Tutors: Both Sue Kay and Tuomas Auvinen have contributed to the MA programme in Cultural Management at the Estonian Academy of Music and Theatre. Tuomas has also been the developer of the MA curriculum of Cultural Management at the Sibelius Academy in Finland, and is now the Rector of the Academy. Sue Kay has worked as an artistic director, producer, programmer, manager, planner, project coordinator, senior lecturer and now operates as a freelance consultant and trainer. She has a particular interest in cultural leadership - to include leading through practice and leading in performing arts organisations – which she is currently researching for a doctoral thesis. (http://www.culturalleadership.org.uk/uploads/tx_rtgfiles/A_cultural_leadership_reader.pdf)

How To Find Balance Between Business And Art Neeme Kari / EST

18.09, 19.09 / 16.00 – 18.00

20.09 / 16.00 – 17.20 Telliskivi Loomelinnak

Pre-registration

The workshop will be carried out in small groups. In the first part, the participants will be introduced to good and bad examples of finding sponsorships, followed by discussions and brainstorming on this topic. In the second part, the participants will try to find a balance between business and art, focusing on cross-marketing and brand synergy.

Cooperative Criticism **Ott Karulin / EST**

18.09, 19.09 / 16.00 – 18.00

20.09 / 16.00 – 17.20 Telliskivi Loomelinnak

Pre-registration

With the ever-growing freedom to speak one's mind in the blogosphere and/or in social networks, has the era of published reviews written by professional critics finally ended? When everyone can be a critic whose opinions are easily accessible and widely read both by the audience and artists, the functions of critics have to be redefined. This also means finding new forms of giving feedback to artists, such as participatory and private reviewing. These questions will be addressed at the workshop led by Ott Karulin, bringing together critics and artists in the hope to find out how a 21st century review should look like and if it necessarily has to be written down and published.

Voice Games **Anne - Liis Poll / EST**

18.09, 19.09 / 16.00 – 18.00

20.09 / 16.00 – 17.20 Telliskivi Loomelinnak

Pre-registration

In this workshop Anne-Liis Poll will present her voice improvisation teaching method. She will demonstrate how to develop improvisation with voice. The exercise system, being a general training of voice and creative thinking, is suitable for all teachers and artists who use voice in their everyday work and in artistic self-expression. The exercises start from very easy level and have unlimited possibilities for variants. In the workshop all participants will have a possibility to try these exercises on an easy level together with Anne-Liis Poll.

Sharing Stories - The Power Of Encounter

Triin Siiner / EST

18.09, 19.09 / 16.00 – 18.00

20.09 / 16.00 – 17.20 Telliskivi Loomelinnak

Acting out a personal story on stage using Psychodrama and Playback Theatre. The founder of Psychodrama, Jacob Levi Moreno, has said, 'If God ever comes back, he'll come back as a group'. Psychodrama, a therapy of relationships, allows participants to practice living without being punished for making mistakes. There will be a demonstration, with help of the group, of making deeper contact with significant aspects in our lives. This can be a rich and enjoyable experience that helps each individual to access their own uniqueness, strength and spontaneity.

Playback Theatre, founded by Jonathan Fox, is inspired by the Theatre of Spontaneity of Moreno. It is created through a unique collaboration between performers and audience. Someone tells a story or a moment from their life, chooses actors to play the roles, then observes as the story is immediately recreated and given artistic shape and coherence.

Psychodrama and Playback Theatre create a ritual space where any story – however ordinary, extraordinary, hidden or difficult – might be told and played. And where each person's uniqueness is honoured and affirmed, at the same time building and strengthening our connections to each other as a community of people.

The workshop is opened to all levels of experience and gives participants an opportunity to find their individual stories, acting them out and sharing feelings and experiences.

Triin Siiner (1971) – educator, psychodrama director and actor of Estonian Playback Theatre.

Listen And React - A Successful Partnership

Kristian Tirsgaard / DK

18.09 / 9.30 – 11.00

19.09 / 10.00 – 11.30 Tallinna Tantsuakadeemia

Pre-registration

The intension of this workshop is to offer participants a movement-based understanding of an individual's effect on the dynamics of a group. Warm-up exercises and guided improvisation will facilitate grounding, centering and the integration of physicality, intellect, emotions and sensory awareness. This baseline offers the tools to enhance one's listening skills both internally and externally. The result of this two-day workshop will be an increased physical awareness, which encourages an authentic presence within the individual as well as his or her community.

Get Started

Krista Köster / EST

19.09, 20.09 / 9.00 – 9.50 Tallinna Tantsuakadeemia

Pre-registration

In this morning class we will do a set of exercises which will work through all the muscles and joints and stimulate every part of the body. Exercises are easy to follow and don't demand any previous experience.

A great way to start your day energized and refreshed.

The Responsive Body

Küllli Roosna / EST & Kenneth Flak / NOR

19.09, 20.09 / 10.00 – 11.30 Tallinna Tantsuakadeemia

Pre-registration

In this workshop the participants will work with different ways of collaborating, helping each other to create and explore different movement material. The participants will explore their senses to create a highly responsive body, giving and receiving information through touch, sound, sight and words. This information will be used to build an instant solo, duet and group compositions. We will also explore how to give and receive feedback in a constructive way.

Body Restarted

Mari Mägi / EST

18.09 / 9.30 – 11.00

20.09 / 10.00 – 11.30 Tallinna Tantsuakadeemia

Pre-registration

Body Restarted is a package of two body-based workshops where previous movement training is not required: it is open to every body. We will explore different topics through moving, talking, drawing, writing and music. It is an opportunity for keõja participants to mingle ideas by using body as a source of knowledge and inspiration.

I 18.09 / 09.30-11.00 Space to start and restart connections, look for different ways to get organized and create organization, ways to find support in action and rest.

II 20.09 / 11.00-12.30 How can flow and fluidity be organized into different rhythms and how can structure have a flow? We will move with these topics through different musical landscapes.

A Walk in Kadriorg (St Catherine's Valley)

18.09 / 20.00 – 21.15

19.09 / 20.00 – 21.15 Start from the lower gate of KUMU (Weizenbergi 34)

In case of rain, bring a slicker and umbrella!

At 15 minutes walk from the Tallinn city centre there is a huge green oasis – the Kadriorg Park. Today it is one of the favorite leisure places for citizens. Besides the beautiful nature, the park can be considered as the Tallinn museum “isle”, having 7 museums close by. The history of Kadriorg has been colourful - from the times of Peter the Great to the present day. The story has remained alive in the museum houses, where occasionally unexpected things happen...

**An Interactive City Tour –
Labyrinth Performance The Stickleback
Kaja Lindal & Mari Mägi**

19.09 / 13.30 – 14.30

19.09 / 16.30 – 17.30 Kiek in de Kök

Pre-registration

The Stickleback is inspired by the Brothers Grimm fairy tale “The Story of a Youth Who Went Forth to Learn What Fear Was”. The boy is not afraid of a wolf or a ghost or even the devil itself – he will be introduced with real fear with a bucketful of sticklebacks.

The story is told in the Kiek in de Kök Passages Museum, where the atmosphere supports the course of the story, as well as the interactive form of labyrinth theatre.

Choreography/dance: Kaja Lindal and Mari Mägi

Artist: Kristel Maamägi

Composer: Lauri-Dag Tüür

Techician: Rene Jõhve

Premiere: 13 September, 2012



Ahto Meri



Urban Adventure **Eike Ülevain & Siim Tõniste**

19.09 / 13.30 – 15.30 Pikk tn. 20

20.09 / 9.00 – 11.00 Vene tn. 6

Pre-registration

Urban Adventure is a stroll around Tallinn guided by personal perspective.

The sightseeing takes us through an experience of feelings and parallel realities.

The Urban Adventure demonstrates visual changes of the city and discribes a living environment that in real time or physically does not exist anymore, or has not been created yet. All that in the background of current visual solutions in the city, creating thus parallel existing realities.

Fresh Track Europe Day / HOMMIK festival

17.09 – 18.09

Free

17. september

- 14.00 Kaja Lindal and Mari Mägi, The Stickleback, at Bastion Passages, Kiek in de Kök
- 17.30 Flo Kasearu and Epp Kubu performance Holy High-Tech, at Okasroosikese Loss, Courtyard
- 18.00 Renate Valme and Co, Pung, at Okasroosikese Loss, Black Hall
- 21.00 Kadri Noormets and Kadi Maria Vooglaid in residency, Visuals, at Okasroosikese Loss, Palm Hall

18. september

- 10.00 Presentation of FTE Network at Telliskivi Loomelinnak
- 22.00 Karl Saks and Hendrik Kaljujärvi, Santa Muerte and the Sun, at Okasroosikese Loss, Black Hall

<http://stu.ee/hommik/schedule/>

BALTIC BUBBLE residency presentations

19.09 / 13:30 Okasroosikese Loss

Free

The Baltic Bubble residency brings together three dance artists, one from each Baltic State. It is an experiment, 5 days of creative collaboration in a studio, stemming from the wish to have answers to the questions:

Do Baltic dance artists want to work together?

Is regional proximity a good enough reason for collaboration?

Does a similar geopolitical background connect people and their ideas?

The three dancers will be accompanied by a tutor and a technician. On the 6th day, i.e. on 19 September, we will show what really happened. Welcome!

BALTIC
BUBBLE



Krista Köster and Kristina Paškevičius *Camouflage* Estonia

18.09 / 18.30 Kanuti Gildi SAAL

Ticket

Watch out!!!

Dance in focus...

5 young frantic dancers who live and breathe through dance.

This performance is bursting with vitality, passion, emotions, and playfulness while being tender and vulnerable thus presenting the full spectrum of radiance of the urban dance style.

Idea, direction, choreography: Krista Köster

Dramaturgy, direction: Kristina Paškevičius

Dance, choreography: Aleksander Zhemzurov, Carmel Köster, Madleen Teetsov, Marek Vetik, Rene Köster

Technical solutions: Jevgeni Berezhovski

Light: Revo Koplus

Photo: Tarvo Hanno Varres

Duration: 50 minutes

Premiere: 20 April, 2011, in Kanuti Gildi SAAL, POT Festival

The performance is supported by Cultural Endowment of Estonia

Krista Köster is a dancer, choreographer, and teacher. Born and raised in Tallinn. Studied dance in various schools and studios, travelling between New York and France, and choreography at Tallinn University. "I've always felt a strong interest in the non-academic dance styles that are based more on



spontaneity and liveliness." For years she has been working parallel with street- and contemporary dance, and feels the need for combining the two.

Kristina Paškevičius has graduated from the Department of Choreography at Tallinn University. Has been one of the Von Krahle Theatre founding members. Has created choreography for performances *Graal!*, *Eesti Ballaadid*, *Kuningas Lear*, etc. From 2009 until today, is actively involved in 5 rhythms dance classes, workshops and events

Kenneth Flak *God Studies #4*

Estonia

18.09 / 20.30 Kumu Auditoorium

Ticket

God Studies #4 is Roosna's and Flak's interpretation of classic heroes, a story about an ancient mythological world where there is no such thing as absolute good or evil. There are only more or less successful survival strategies and an effort, when the survival is no longer possible, to die in style. The audience will meet noble Norwegian gods who, despite their divinity, have quite human faults: Odin, creator of the world, who does not understand his creation; Thor, protector of gods and humans, whose untimely anger may as well as destroy them; and the trixter Loke whose jokes make the lives of gods complicated. One day Loke goes too far...

Choreography: Kenneth Flak

Performance: Külli Roosna and Kenneth Flak

Music: Yann Coppier

Text: Tor Åge Bringsværd

Light Design: Loes Schakenbos

Duration: 25 minutes

Premiere: 28 February, 2012



Kenneth Flak has studied stage directing at the National Academy of Dramatic Arts, Norway, mime and contemporary dance at Amsterdam Arts School, the Netherlands. He has worked with amongst others, André Gingras (NL/CAN), Dansdesign (NOR), Preeti Vasudevan (India/USA) and Richard Siegal (FRA/USA). Has created music for his own performances and for others'. Kenneth Flak was awarded a Bessie Performer's Award in New York for his interpretation and performance of Gingras' CYP17 (2007).

Mārtiņš Eihe *Sarah Kane*

Latvia

19.09 / 18.30 Kanuti Gildi SAAL

Ticket

Sarah Kane is a physical theatre performance which talks the language of dance, theatre and live music. Another story of search for identity and the way to oneself will be on stage.

The performance is inspired by the works and life of the infamous young English playwright, Sarah Kane. The show is an explosion of associations without a linear narrative, expressed in an almost entirely visual and physical language through motion and rumble of the electronic music. This is a show about you and 'the other' within, who is raging, destroying and aggressively attacking and choking you. It talks about softness that grows into harshness, and presence that becomes tormenting and unbearable.

Despite the title, the performance does not try to tell the story of the British playwright who suffered from depression and died at the age of 28, having created several controversial works. Instead, the director Mārtiņš Eihe has taken the spirit of anger, depression and brutality that surrounded Sarah Kane, and let his performers – a dancer, an actor and a musician – play freely around with it. The result is a fresh, energetic and physical piece where the performers' professional backgrounds give place to their personalities, revealing three distinct individuals. Notably, the performance of the newcomer on stage, Edgars Rubenis, who is neither a dancer nor an actor, seduces with its raw and natural charm.



Author and director: Mārtiņš Eihe

Authors and performers: Kristīne Borodina, Edgars Rubenis, Aigars Apinis / Mārtiņš Eihe

Duration: 50 minutes

Premiere: 14 January, 2011

Producer: Nomadi (www.nomadi.lv)

Creative Association Nomadi was established in 2007 by the director Mārtiņš Eihe and multi-artist Krista Burāne. Since then, it is wandering in the fields of culture, such as theatre, cinematography, photography and literature. Nomadi works to promote the overcoming of boundaries between conventional art spheres, and does it by creating interdisciplinary and innovative professional stage art performances. With different types of cultural projects Nomadi aims to foster children's and youth's creativity and thinking.

Mārtiņš Eihe has studied theatre directing and graduated from the Latvian Academy of Culture (2004). He has spent several seasons in Liepāja and Valmiera theatres, finally establishing himself as an independent artist. His interests vary from the adaptation of Latvian classical literature and plays to contemporary drama and experimental collaborative practice. In 2007, he collaborated with Estonian choreographer Kaja Kann on the project *Freedom*, exploring the notion of freedom in the creative process. Mārtiņš Eihe has been awarded as the Best Newcomer of Latvian Theatre in 2004/05. His production *In the Shadow of Death* (Valmiera Theatre, 2007) was awarded as the Best Staging of Latvian Literature and the Best Actors' Ensemble in 2006/07. His site specific performance *Battle by...* made in cooperation with young actors from Liepāja Theatre, was recently presented at the Mask Plus programme in the Golden Mask Festival in Moscow.

Agnija Šeiko and Jonas Sakalauskas *Wasted Land* Lithuania

19.09 / 20.00 Vene Teater, small hall

Ticket

Dance opera *Wasted Land* – an art project that combines music, opera singing, contemporary dance and video projections. The creators were inspired by the French philosopher Jean Baudrillard's book „Simulacra and Simulation“ and Rodrigue Pla's movie „Inner Desert“ (Mexico, 2008). J. Sakalauskas's music is compiled from various layers. Choreographer A. Šeiko constructs a performance from the elements of contemporary dance and ballet. The protagonist, the soloist-philosopher, is a dancer him as well, and the dancers represent the choir – they talk and sing. The performance is about people's inner desert, their experiences and relations being simulated in the surrounding world of mass information and events.

Composer, author of libretto and soloist: Jonas Sakalauskas

Choreography: Agnija Šeiko

Performers: Petras Lisauskas, Darius Berulis, Mantas Černeckas, Jonas Sakalauskas

Stage design: Sigita Šimkūnaitė, Arūnas Paslaitis

Costumes: Sandra Straukaitė

Dramaturgy: Goda Dapšytė

Video: Rimas Sakalauskas

Duration: 40 minutes

Premiere: 4 June, 2011, Art Printing House Vilnius, programme of international contemporary dance festival New Baltic Dance 2011

Producer: Radvilė Nakaitė

Manager: Goda Giedraitytė

Partners: PI „Garsai ir blyksniai“, Operomania, Lithuanian Dance Information Centre

Performance is sponsored by: Lithuanian Culture Support Fund



Lithuanian choreographer **Agnija Šeiko** has had her professional education and training in dance at Klaipėda University (LT) and at the Rotterdam Dance Academy (NL). Her contemporary dance compositions have been performed at various dance festivals and venues both in Lithuania and abroad. A. Šeiko successfully collaborates with creators of various art forms, what results in dance pieces followed by original music, sculpture installations and audiovisual art.

Now based in Klaipėda (LT), and taking off as a freelance choreographer, A. Šeiko gives lectures at the Klaipėda University and is the head of the artists' group Fish Eye.

In 2009, the creative team of mono-opera *Izadora*, with A. Šeiko among others, was awarded as the best debut of 2008 with the Golden Cross of the Stage – the highest Lithuanian award for theatre achievements. In 2012, A. Šeiko was awarded as the best choreographer of the year by the Klaipėda City Municipality.

Jonas Sakalauskas, opera singer, composer, producer. He has graduated from the Lithuanian Music and Theatre Academy, receiving bachelor's and master's degrees in 2010. Still studying, he made his debut in the opera scene singing in opera *Dali Gala* by Lithuanian composer G. Kuprevičius, and prepared for the roles of Germone in G. Verdi opera *Traviata*, and of Smirnov in W. Walton opera *The Bear*.

While studying, J. Sakalauskas also deepened his composition skills in courses of composers such as V. Ganelin, Š. Nakas, M. Urbaitis. The first works of composition were music for drama & cinema. Later his works developed to chamber opera-drama genre, which currently represents his compositional ideas the best. His works include the mono-opera-drama *Isadora*, drama with music *The Joker*, haiku-opera *The Snow*, dance opera *Wasted Land*. The mono-opera-drama *Isadora* was awarded the highest award of performing arts in Lithuania, the Golden Cross of the Stage, in the debut category.

J. Sakalauskas also manifests himself as a producer. Since 2008 he has initiated the contemporary opera festival NOA, created courses for young opera singers and developers, and formed an independent group of young artists Operomania.

Mart Kangro *Talk To Me* Estonia

20.09 / 19.00 Kanuti Gildi SAAL

Ticket

“My mother, my father, my aunts, my four sisters – they are my family... My daughter? My daughter is not my family she is my daughter... I don't know about my boyfriend. Boyfriends may come and go. There's a bigger trust needed inside the family... My boyfriend is just my hobby...”

Talk to Me revolves around the problematics related to the performativity.

On top of zigzagging across the osmotic line separating the character and the performer, as well as humorously playing with the duality of the addresser and the addressee, it tries to describe the microcosm of an individual.

Performances in general are often seen as games with certain codes which seemingly stand apart from our everyday life. We often think of the time spent at the theatre as being in another fictional world. How much do we believe in what we see on stage? Who is talking to us? A character of a play or a person who happens to be on stage?

The performance is in English.

Idea and direction: Mart Kangro

Performance and creation: Kaja Kann, Juha Valkeapää, Taavi Kerikmäe, Mart Kangro, Vera Nevanlinna, Tiina Tauraite

Light and technical solutions: Kalle Tikas

Musical assistance: Taavi Kerikmäe

Video: Minna Hint, Mart Kangro

Dramaturgical assistance: Christina Ciupke, Thomas Lehmen

Duration: 90 minutes

Premiere: 19 August, 2011 Pannuhalli, Cable Factory, Helsinki

Co-produced by Kanuti Gildi SAAL (Tallinn), ZODIAK Center for New Dance (Helsinki)

Performance is supported by: Estonian Ministry of Culture, Cultural Endowment of Estonia, PACT Zollverein Essen, Nordic-Baltic Mobility Programme, Estonian Embassy in Helsinki

Mart Kangro is one of the most internationally known Estonian choreographers. After graduating as a dancer and choreographer from Tallinn University he worked as a dancer for a few years at the Estonian National Opera, then committing himself solely to choreographic work in which he often features on stage himself. Kangro's choreographical language is much about precision and clarity of movement, he has collaborated extensively with German choreographers Thomas Lehmen and Christina Ciupke. Kangro has also worked together with the Estonian musician and sound artist Taavi Kerikmäe, and the group Ansambel U, investigating the role of the performer in live music. He lives and works in Tallinn. His works from recent years include *Longer than expected* (2007), *Winners vs Losers* (2008) (both with Christina Ciupke), *Can't Get No / Satisfaction* (2009) and *Talk To Me* (2011).



Private collection

TEXTS ON PERFORMING ARTS 2032

The more things stay the same, the more they change

If we wish to discuss the future, we first need to grapple with a definition. When referring to a vision of the arts in 2032, do we mean “vision” in the *I have a dream* sense – an ideal of what the world ought to be? Or an estimate of what it will be? Are we prophesying, forecasting or perhaps shaping policy?

Visions of the first-mentioned kind are not so hard to find. At their best, they inspire and electrify, reminding us of what we are working for, and why. At worst, they range from the naive to the embarrassing. As for the latter, predictive type of vision – if history has anything to teach us, it is that we vastly overestimate large-scale change while underestimating the effect of small, unexpected factors.

In sketching a roadmap of the future, it's tempting to fall back on just extrapolating from today's trendy topics – or worse, on promoting one's favorite agenda or pet technology. Am I proclaiming that [subject X] will gain in importance because I'm hoping it will? Nothing wrong with that, but it's good to be aware of what you are doing. (Note: Let's also make explicit the assumption that we are talking about the future of the arts in our Nordic/Baltic/Euro-American sphere of culture, perhaps extended to the rest of the so-called “Western” world.) If I had to invest a meaningful amount of money on the outcome (which, perversely, seems to be one of the few ways of getting people to give their honest estimate of what really is most likely to happen – try it!), I'd wager the following:

In 2032, the overall landscape in the arts will still be the kind we'd recognize today. The avant-garde will be busy questioning the nature of a performative event. My Fair Lady will pack houses in regional theatres. Our toddlers will be the artistic radicals of 2032, but they will still have grown up with our ideas of dance and theatre. It is with our grandchildren that we'll feel truly clueless.

Large dance companies, small groups and struggling solo artists will still be there. Every freelance dancer will not be all of a sudden transformed into an

independent auteur. No massive windfall of public funding will support a huge number of dance companies with regular subsidies (how I wish I was wrong on this).

Yet the world and the arts will also have changed in ways that we never could have predicted. But predict we must, so here goes:

In 2032, information networks (whatever form they have taken) are not only a means for communicating about and studying the performing arts, but an essential, additional realm “where” they happen. The concept of a “live” performance will, in many cases, be outdated and meaningless.

Three-dimensional imaging will have a role that surpasses anything we could have foreseen, though it will have little in common with the 3D display technologies of 2012.

The borderline between theatre and dance will be drastically blurred. This cross-disciplinary trend will also be seen in arts education.

And further than that – well, who can guess? As Maurice Maeterlinck wrote in one of his plays, “The future is a world limited by ourselves; in it we discover only what concerns us and, sometimes, by chance, what interests those whom we love the most.” Whatever the future brings, our hopes, interests and values will play a large part in creating it. So let's get to work. See you in 20 years.

Thomas Freundlich, Finland

dance artist / filmmaker

co-artistic director, Loikka Dance Film Festival

Performing Arts in Estonia in 2032

Societal processes have always had an important impact on the performing arts. It still continues to be so in the year 2032. And the other way around.

This text is a vision of the situation in 20 years. I am describing general processes, thus there will always be space for exceptions, and this is great.

Estonia is still an independent country with a very open and tolerant immigration policy. Here, especially in Tallinn, are many residents from other countries. Artists know Estonia as a perfect place to focus on creation and work on collecting ideas. There are artist residencies available all over Estonia.

The meaning of a “performing art” is the same as we know it today – a blend of different disciplines of arts, like video, dance (movement), theatre (word), music (sound), technology (robots), and a sort of communication channel (today we know it as the Internet).

The role of performing arts is to reflect processes in the society, while keeping one step ahead of them. Moreover, artists have to be as independent as possible from political “every day” decisions. In Estonia, there’s political freedom – artists can do what they like and it is possible, irrespective of their political preferences.

In 2032 professional artists are like scientists. They dig deep in a topic from different angles for years - they write articles and blogs, publish videos, talk to people. Yet, they are presenting everything from their own perspective. So the audience is well aware how dependent an artist is.

More experienced artists form a team. An artists’ team is a supportive structure for an artist in a creative process – writing, selling, producing. In case of artists doing a tour, it covers at least one continent.

Less experienced artists are alone. They have to do all those things by themselves. Only few become “more experienced”. That means there are artists in big scenes who are doing “big-art-modest-way”. But “modest” doesn’t necessarily mean the quality is poor. They just don’t get further from their home venue.

In 2032, time is the most important resource. People (in the Western society, like Estonia) have less time to take part in cultural events. They live rather far away from theatres and/or places where performing art shows take place. It makes performing arts kind of exclusive. On the other hand, most of the audience will watch performances via a communication channel (today known as the Internet). There are still some theatre venues or production houses where people can also see live performances. To perform and to be in the audience is a great honor for both sides.

The artist has a chance, even an obligation, to create an atmosphere and situations for the audience where time stops – and this has become one of the main criteria to evaluate performances. The artist does this or fails, no matter the instruments the he/she uses – the body, the word, robots, or IT-technology.

Dance education has changed. It’s not possible anymore to study just dancing (profession of a dancer) in higher education level. In the labor market people need to have more diverse skills, so they study something in addition to dance, professions like dance-therapist, dancer-choreographer, dance teacher, dance theorist, dance historian, etc. The situation in performing arts has not really changed much. Creating a performance becomes more teamwork-based, assuming that everybody involved contributes with his/her specific skills.

Jarmo Karing, Estonia

freelance artist, member of United Dancers of ZUGA

Answers and questions within our field by Helena Jonsdottir

Today many forms of performing arts are under threat. As cultural practices become standardized, many traditional practices are abandoned. Even in cases where they become more popular, only certain expressions may benefit, while others suffer.

Number one: new structures:

Dance houses and theatres as we know them today, are they out of date?

We need to raise the questions how establishments and organisations can work better for the market as well as for the arts. We need to bring the reality of arts as a positive contribution into the now-working – or not so well working – systems. The establishments should be functioning for (and because of) the arts and can only develop by adapting themselves to the potential of each artistic work, each creative opportunity. In fruitful collaboration with such organisations our ideas and research can reveal its real potential and give back what it truly has to give. Not as too often happens, when constantly bigger share of the official programme seems to be based on some foggy idea (or worse, calculated Excel figures) on “what the audience wants”. That is at best entertainment, not art. And most of the time it ends up as something everybody wants to forget as soon as possible. Including the „audience“.

Having the artist adapting to the bureaucrats' mindset is a dangerous tendency at our times. It has proven to limit creative ideas and possibilities and, at its worst, dilute the artists' ideas and self-image.

Let us create a structure with creative production managers or producers in close and dynamic collaboration with artistists so the latter can focus on their research and work in progress. As a result we will have better performances, products that have the ability to touch peoples' hearts – because they are made with curious hearts and intuitive minds, and are not calculated, overanalyzed and safe. We will gain more interested audience and eventually a better income.

Artists are not producers:

Today an artist is doing too much production work. One could assume that those educated business managers who frequently work with art companies should be of some help. At least in creating a new working environment where it's easier and more pleasant to manage administrative work. In reality, most of them are seriously lacking experience in and understanding of creative work processes, possibilities and pitfalls. Consequently, they turn out as half-baked employees, learning valuable lessons from and through the artists for 1 to 3 years before leaving for something better paid – and less challenging. Leaving the artists “back in the bridge”, heading themselves for the next safe shore.

Too many roles:

There are too few opportunities for freelance dancers to be just freelance dancers - in order to survive they are bound to act as everything but dancers.

Not in working order:

I heard a wonderful story from Norway in 2007. A production company decided to give a choreographer a transport crate of a prefixed size, which would fit the company's future costumes and stage set. The idea was to make it easier for the company to travel around with its shows. As long as they would fit into the crate.

Everything needs to be questioned and observed case-by-case, in its own context. Each country, company, culture, economy, performance is different and should not be “put under the same hat” with others, but approached individually. We have seen enough low-budget productions suffering from trying to act as big-budget productions. We have seen too many compromised solos, duets or trios working with a lonely “micraphone” and overflow of words trying to fill the stage. Random costumes “chosen” in some second hand store, blown up second hand videos and old smoke machines out of control. These “solutions” we know all too well, and even though they still can be a justifiable part of a performance, they too often remind us of what really has happened: how the lack of elaboration, lack of time,

lack of money has, once again, robbed us the opportunity to enjoy what we all came here for – inventive, new choreography, exciting experiments or a new take on old ideas and traditions; the dance itself.

Seriously misleading:

Applications. Whom are they for, how are they structured?

My experience is that choreographers are not the best people to write applications. They work first and foremost with movement instead of words and dialogues. It is not easy to put the movement into words, let alone when you haven't even had the opportunity yet to create the piece. Choreographers usually develop their work throughout the whole rehearsal period. Does it make any sense to make them apply through conventional "describe in 200 words" application forms? Who is supposed to read those abstract made-up descriptions and make the financial or even artistic decision based on that? It's like I would ask you to write about a love affair you have just started and give me a synopsis (300 words) how the relationship will develop and eventually end. And how much it will cost. This is how I see a choreographic work; it's a relationship where you develop and you have no idea how it will end. With each artist it's a different way of working: time, location, touring / not touring, using media, sound, countless other possibilities we cannot see ahead before we start working together. Creative artists would probably be much more popular inside the official system if they weren't always making up something new and unpredictable, something that doesn't fit into the crate.

Conclusion:

With more outreach, by using a functional application and a production structure, learning how to use the media as an art form or a supporting tool, and by including creativity in the educational system we could all gain more solid and more relevant arts. Based on the creative vision and experience of the arts themselves.

I just gave a speech 2 months ago to a group of 34 cultural managers. They told me they have no idea where to start and how to function in the art world. I could understand

their frustration better when one of them admitted that she, in her two years of academic education, had never heard or seen artists talking about their ideas, experiences, developments or productions. Yet, she is probably one of those who sooner or later will be asked to sit in a committee deciding which choreographer shall get support for his or her next production, and these decisions will be based on the choreographer's "specified" education and the "specified" text (300 words). Another low-budget – or wrong-budgeted – production will be born, and forgotten. And the crate stands empty outside the theatre.

"Our own creativity is limited only by the level of denial we are in towards our true capacity."

Helena Jonsdottir, Iceland

choreographer, director, filmmaker, video-artist, teacher, and producer

Vison 2032

Due to its recent history, contemporary performing arts have not reached in Latvia the same level of development in terms of infrastructure and policy. I consider this rather an advantage. It allows us to skip some of the steps and forms both in management and artistic practice that seem to be outlived already, and to create new structures that correspond to our situation now and in the nearest future. Far too often we tend to apply formats and methods that have worked elsewhere without adjusting them to the existing circumstances and without taking the effort to think more deeply about what's behind the concrete situation. Hopefully we will succeed without “dance houses” – the ivory tower that almost every dancer and choreographer in our country keeps dreaming and speaking about; where dance would lay as a sleeping beauty – fair but lethargic. Venues creating space for a wider range of performing arts seems to be more long-term oriented strategy for both, artists and audiences. I am quite sure that in 20 years these will be the few rare places for immediate communication, sharing and intimacy as opposed to the virtual reality in everyday life.

The existing institutions are too big and too slow for a creative process, therefore artists will regain their power by taking over the management, production and presentation of their own artistic work. Versatile and small-size mobile teams meet, create and travel light, setting example of high level of self-organisation. Producers still exist, but their role has changed – instead of operating in a position above or below the artist, they stand side by side, working together for a common goal.

Leaving the mimetic function of arts to the creative industry, the performing arts can finally focus, more than ever, on the performer-spectator relationship which demands high level of “being here and now” from both, the artist and the audience. The specificity of performing arts lays in its evanescent nature – today there is no tool, nor there will be any in 20 years,

to catch and reproduce the energy flowing between the audience and the performers on stage. This is the paramount feature of performing arts, the one that assures their resistance to the overwhelming tendency of the ruling policy to reduce the importance of artwork to applied arts and design of everyday use.

Maija Pavlova, Latvia

Gertrudes ielas teātris

Draamamaa

Action. “I’m sorry to bother you, but have you seen a house here lately?” *Drama*. “Do you want me to come out naked and dripping into your cleaned-up room?” *Draama*. “You know the name of my cow?”*

Action (English), *drama* (Greek), *draama* (Estonian) – this is the essence of performing arts that transcends the boundaries of languages and aesthetic choices, the art in fights for identity, the entertainer.

Estonians should know: with almost one million theatre visits per year for the population of only 1,3 million, Estonia is the Land of Drama – *draamamaa* in Estonian. Born in the wave of national awakening and holding a position of a truth-teller when the country was occupied, today the Estonian performing arts scene is more diverse and more ready to discover the world than ever before.

But how much do you know about the contemporary Estonian performing arts?

Did you know that to get an overview of Estonian productions ready to travel and plays translated into other languages, all you have to do is to visit www.draamamaa.ee, an interactive portal of Estonian performing arts in English?

Did you know that the best way to experience Estonian theatre is to visit the showcase-festival Draama held yearly in the beginning of September, or if you’re more interested in contemporary dance, the bi-annual festival Uus Tants (next in April 2013)?

Did you know that you could invite the core of Estonian performing arts to your festival/event in a form of an interactive exhibition in English of Estonian performing arts?

Did you know that we at the Estonian Theatre Agency** have the means to cover most of your costs related to your visit to the above-mentioned festivals in Estonia, or the necessary costs for inviting draamamaa.ee exhibition to your event if you’re located in Finland, Russia, Germany, Austria, or Switzerland?

“The world without Estonia – a better place or a worse place?”* Come and find out! Contact our team and we’ll lead you to the information and contacts vital for you:

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draamamaa.ee is supported by the European Regional Development Fund and Enterprise Estonia.

* Quotes are borrowed from the following Estonian plays: *The Real Elvis!* by Urmas Vadi, *To See Pink Elephants* by Piret Jaaks, *The Highway Crossing* by Jaan Tätte, *Am I Alive Now* by Siim Nurklik.

** Estonian Theatre Agency is a foundation dedicated to promoting Estonian performing arts both in Estonia and abroad. We have handled performing rights to most of the contemporary Estonian playwrights since 1994.

Estonian Dance Platform UUS TANTS 11

11.-13.04.2013

The UUS TANTS Festival took place for the first time in 1997. It is a review and platform festival presenting the most remarkable Estonian performances that have premiered in the last two years.

Since 2010, the festival is hosted by the Union of Estonian Dance Artists. The Artistic Director of this year's festival is Henri Hütt.

UUS TANTS 11 will take place from 11 to 13 April, in Haapsalu, a picturesque town on the west coast of Estonia, just an hour ride from the capital. During the three days of the festival our guests have a chance to see the works of contemporary Estonian choreographers. The programme comprises 6 performances, 2-3 work-in-progress performances and 2 children's performances.

In addition to shows, there will be seminars/panel discussions, and a festival club.

With the help of our foreign guests – dance producers, festival organizers, journalists – we would like to present Estonian contemporary dance to wider audiences on stages in Europe. The Uus Tants Festival is a performing arts' export project of the Estonian Theatre Agency, and a partner of the export portal Draamamaa (www.draamamaa.ee).

You are welcome to the UUS TANTS Festival!

<http://tantsuliit.ee/new-dance>
tantsuliit@gmail.com

Fresh Tracks Europe / Festival HOMMIK

17. September

- 14.00 Kaja Lindal and Mari Mägi, The Stickleback, at Bastion Passages, Kiek in de Kök
- 17.30 Flo Kasearu and Epp Kubu performance Holy High-Tech, at Okasroosikese Loss, Courtyard
- 18.00 Renate Valme and Co, Pung, at Okasroosikese Loss, Black Hall
- 21.00 Kadri Noormets and Kadi Maria Vooglaid in residency, Visuals, at Okasroosikese Loss, Palm Hall

18. September

- 10.00 Presentation of FTE Network at Telliskivi Loomelinnak
- 22.00 Karl Saks and Hendrik Kaljujärv, Santa Muerte and the Sun, at Okasroosikese Loss, Black Hall

<http://stu.ee/hommik/schedule/>

Baltic Bubble performances:

- 18.09 / 18.30 Camouflage
- 18.09 / 20.30 God Studies #4
- 19.09 / 18.30 Sarah Kane
- 19.09 / 20.00 Wasted Land
- 20.09 / 19.00 Talk To Me

Important numbers:

Emergency 112

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Epp Kaavere / graphic designer

Kamma Siegumfeldt / project manager keõja
Wanda Kurzweg / Swaffield / finances keõja

keõjaTallinn places:

Tallinna Tantsuakadeemia / Tallinn Dance Academy (Estonia pst.9)
Telliskivi Loomelinnak / Telliskivi Creative District (Telliskivi 60A)
Kanuti Gildi SAAL / Kanuti Gild Hall (Pikk 20)
KUMU auditorium / KUMU auditory (Weizenbergi 34/Valge 1)
Vene Teater / Russian Theatre (Vabaduse väljak 5)
F-Hoone / F-Building (Telliskivi 60A)
Okasroosikese Loss / Sleeping Beauty Castle (Uus 19)
Kiek in de Kõk (Komandandi tee 2)

Hotels:

Economy Hotell Tallinn (Kopli 2)
Go Hotel Shnelli (Toompuiestee 37)
Tallink Express Hotel (Sadama 9)
Tallink Spa & Conference Hotel (Sadama 11a)

Taxis:

Euro Takso	(1,98€ + 0,48 €/km)	+ 372 56918888
I.R. Takso	(1,98€ + 0,48 €/km)	+ 372 55638638
Rahva Takso	(2€ + 0,39€/km)	+ 372 58115850
Tallink Takso	(3,2€ + 0,77€/km)	+ 372 612001

