

## SUMMARIES MARCH 2007

### Opening Column

#### **JAAN RUUS. From Rotterdam to Black Nights Film Festival**

The article gives an overview of significant film festivals in Europe. The film year starts in January in Rotterdam and ends in December in Tallinn with its Black Nights Film Festival. The 27 EU countries organise altogether over 250 film festivals. The biggest include those in Berlin, Cannes, Karlovy Vary and Venice. This year, Cannes happens for the 60th time.

### Replies

#### **REIN KOTOV**

One of the most prominent cameramen in Estonia, Rein Kotov (b 1965), studied in 1987–1991 at the State Cinematography Institute in Moscow. In 1985–1993 he worked at the studio Tallinnfilm as an assistant cameraman and cameraman of feature films. Later he has mostly been involved with studio Allfilm, but has worked with other studios as well. He has worked at 13 full-length features and several short films and documentaries, and also made documentaries as a director. The best known features are Sulev Keedus's „Georgics“ (1998) and „Broken Sleep“ (2003), and Arvo Iho's „The Heart of the Bear“ (2001). In the longer interview Kotov tells about his youth, studies and how he came to work in film, as well as about his first features and work with directors Keedus and Iho. He briefly tackles the documentaries that he made together with the English. He naturally touches upon making Peeter Simm's feature „Georg“ about the singer Georg Ots, which was concluded in late February and will be released in coming September. Questions were asked by Kristiina Davidjants and Sulev Teinema.

#### **Persona grata**

#### **OKSANA TITOVA**

Tiiu Laks portrays Oksana Titova, dancer and choreographer, graduate of the Tallinn Pedagogical University, introducing her activities in the ballet at the National Opera Estonia, as well as her projects of modern dance in the Kanuti Guild hall.

### THEATRE

#### **BERK VAHER. Theatre Year Notes III: Bounty from Toompea**

The last part of overviews of last year's theatre events, this time examining, in addition to documentaries made about theatre and the theatre festivals, also the possible points of opposition between the so-called official and unofficial cultural ideology.

#### **ANNE-LY SOVA. Miracles of „Mid-Winter Night's Dream“**

Summary of the 4th international theatre festival in Tallinn, *Mid-Winter's Dream*, which took place on New Year's Eve in the Tallinn City Theatre. The festival focused on „different ways of telling stories“.

### **NIINA KOTSARENKO. Various Faces of the Festival**

Overview of the theatre festival „Mid-Winter’s Night Dream “ and Natalja Krõmova’s book “Names” introduced during the festival.

### **RAIT AVESTIK. Several Faces of Good Latvian Theatre**

Overview of the Riga Theatre Festival last autumn *Spēlmaņu nakts*, introducing the best of Latvian theatre in the last season.

### **KRISTI EBERHART. Solo Games under the Von Krahl Roof**

Last autumn Von Krahl Theatre staged three one- and two-actor chamber productions, that refer, in the author’s words „to more personal theatre at a time when nobody talks about great actors, but instead about the director’s style, the spirit of the troupe and ensemble play“. The productions are Sasha Pepelyayev’s „Hamlet“, Taavi Eelmaa’s „Faust“ and Mart Kangro’s „Erki and Tiina“.

### **RIINA ORUAAS. On to Nature! But Where?**

Relying on Peeter Jalaka’s definition of the avant-garde, which is separate from postmodernism and seeks something compact, but does not invite people „back“ to nature, but „on to nature, now wiser, more caring and with a sense of mission“, the author tackles Oksana Titova and Juhan Ulfsak’s dance performance „Roots“, and ZUGA performances „Woman and Wolf“ and „There are Laika Dogs Living in Estonia“. The reviewer examines how man’s relationship with natural environment is reflected in these works.

## **MUSIC**

### **NELE SUISALU. Current Situation of Contemporary Dance in Estonia. Between Institutionalisation and Individual Development.**

The recent significant changes in Estonian dance were caused by the public discussion a few years ago between representatives of movement-based and ‘conceptual’ contemporary dance. Expressive and romantic dance desired more attention besides dance with a more scholarly and intellectual approach. The movement-based dance trend has now founded its own organisation called **Sõltumatu Tantsu Ühendus (STÜ, Society of Independent Dance)**.

STÜ emerged at the end of 2005 with the support of the Ministry of Culture and **Fine5 Dance Theatre** with the aim of representing and administering dance groups, choreographers and dancers, whose activities rely on body-focused principles of dance directed towards physical and mental training. Besides Fine5 Dance Theatre, **Dance Theatre Zick** ([www.zick.ee](http://www.zick.ee)) also associates itself with STÜ.

The audience is probably getting used to associate STÜ with the Kumu auditorium (as the venue of performance). The company called **Teine Tants** (the Other Dance) means for the public mainly internet pages [www.saal.ee](http://www.saal.ee) (**Kanuti Guild HALL**) and [www.tants.ee](http://www.tants.ee). The list also refers to the home page of Fine5 Dance Theatre ([www.fine5.ee](http://www.fine5.ee)), which suggests that it could be the virtual space for everybody involved in Estonian contemporary dance. See also **Estonian Dance Artists’ Union** ([www.tants.ee/liit](http://www.tants.ee/liit)).

The Union's aims to better join the choreographers, dancers and teachers of modern, jazz and contemporary dance, and primarily assemble fifty members in anticipation of the law of creative people and creative unions. The law was passed, but not enough dance artists prepared to join were found. Without being a fully authorised creative union, the Dance Artists' Union currently belongs in the Estonian Theatre Union.

New tunes into the Estonian dance were introduced by the dance theatre **Tee Kuubis** (<http://www.zone.ee/teekuubis>), established in spring 2005, made up of current and former choreography students of the Tallinn University. The aim of Tee Kuubis is to offer the young people help and a chance to show their work in public. Tee Kuubis does not only do contemporary dance, although it is best known in that area.

So far, contemporary dance in Tallinn has mostly revolved around Teine Tants and Kanuti Guild Hall (including New Dance and the August festival). It will be clear in the coming years what role will be played by STÜ and Kumu auditorium. Outside the capital, **International Dance Activity** (I. D. A) in Tartu, headed by **Mare Tommingas**, continues its traditions.

#### **HANS-GUNTER LOCK, GERHARD LOCK. Opposition? Fragments from the Pärnu Days of Contemporary Music 12 – 28 January, 2007.**

The uniting key word of the 2007 Pärnu Days of Contemporary Music (organisers: Arnold Schönberg Society in Estonia and Pärnu In Graafika Festival, arranged by performance group Non Grata) could be the term performance in its diverse meanings: performance as 'performing music', performance as theatre performance, performance as a field of performing art. In addition to searching for abstract connections, the festival organisers were interested in encouraging contacts between people of different creative fields. Thus the two festival's exhibitions, concerts, workshops and symposia were joined, thus enabling the artists to participate in music events and the other way round.

A symbolic memorial plaque on the former building of the Pärnu Lithography Centre was opened, dedicated to its closure, and at the same time Jasper Zoova and Jaak Visnap's exhibition „On the Barricades of Intellectuality”; Polish cellist Bartosz Koziak performed the 20th century music in the Pärnu Town Hall. The artists introduced various techniques in a number of workshops: lithography, silk printing – Meeland Sepp and metal etching – Viive Tolli. Bartosz Koziak's workshop tackled modern cello music, and people were offered instruction in graphic computer composition programme UPIC, developed since the 1970s on the initiative of composer Iannis Xenakis. The workshop Staatstheater examined Mauricio Kagel's work of the same title. One of the central events of the festival was the multipart „Big Performance” on 20 January. Participants: Malle Raid and Andrus Kallastu, Sorge, Erik Alalooga and students of Estonian Academy of Arts, Valge Huntmees (Andrus Joonase), National Male Choir (conductor Mihhail Gertz), group of performance artists Pink Punk, group of artists C. n. o. p. t. (read: S.p.o.r.t.), Meeland Sepp, group Vedelik etc.

A week later, the traditional conference's round table was arranged, where it clearly transpired that the thinking of performance artists and musicians is totally different. The usual science conference took place as well, with papers by Mart

Humal, Liis Kolle, Björn Heile, Al Paldrok, Laur Järv, Tiina Koivisto, head of the festival's guest ensemble CRWTH, composer François Sarhan etc.

### **Stamped on memory for ever**

See also Days of Pärnu In Graafika and Contemporary Music

12 – 28 January 2007 [www.hot.ee/ingraafika](http://www.hot.ee/ingraafika)

### **SAALE KAREDA. Visible Sounds III. Sound Images of Water by Alexander Lauterwasser**

*(Previous parts see TMC 2006, no 8/9 and 10)*

The wider public first became aware of the form-shaping power of vibrations and sounds via experiments of Goethe's contemporary, natural scientist Ernst Chladni, when the regular patterns and structures emerged on glass plates covered with fine sand and made to vibrate by the help of a bow. These were called Chladni's sound images after their discoverer. In the 1960s and 1970s the Swiss doctor and scientist Hans Jenny continued the research of sound images, expanding the search and adopting new methods, calling this interdisciplinary trend cymatics. By means of his experiments, Jenny made visible the remarkable world of vibrations and waves, preparing the way for a new manner of 'old thinking' in the modern world of science, the roots of which lie in ancient philosophy. Examining Jenny's life work raises a question: did the perfect harmonic proportions found in nature both on micro and macro level, emerge as a result of harmonic vibrations? The most charismatic representative of this trend today is the German philosopher, artist and scientist Alexander Lauterwasser, who became famous Water Sound Images (Wasser-Klang-Bilder).

From 1984 onwards, Alexander Lauterwasser (born 1951) devoted his effort to the morphogenesis and morphology of organic forms; he took up cymatics in 1993. Lauterwasser's starting point in researching vibrations was morphogenetic: where do nature's forms and patterns come from and how they are created. Developing Chladni's and Jenny's research, Lauterwasser focuses on the typology and phenomenology of forms produced by vibrations and sounds, and on morphogenesis – creation of natural forms. He does not approach his research field from only the narrow natural scientific or artistic-aesthetic position. He moves towards the integration of science, philosophy and art, in order to open up the potential in cymatics, and to inspire the viewers and readers to discover new aspects of existence. After experimenting for many years with Chladni's sound images on metal plates, resulting in extensive typology<sup>1</sup>, Lauterwasser began examining the influence of sounds and music on the environment of water – a highly receptive and sensitive medium.

### **ANTS SOOTS. Reflections. Ester Mägi 85**

Ants Soots, a prominent Estonian choir conductor, reflects on the essence of music of composer Ester Mägi. The second half of the article focuses on a grand choir music concert organised on the occasion of Mägi's 85<sup>th</sup> anniversary.

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## **People around the Chromatic Zither. Interview with Members of Ensemble Resonabilis.**

Resonabilis is one of the most significant performers and commissioners of new music in Estonia. The ensemble consists of talented musicians Kristi Mühling (zither), Iris Oja (vocals), Tarmo Johannes (flute) and Aare Tammesalu (cello). Questions about the birth and programme choices of the ensemble were put by Evelin Kõrvits.

## **CINEMA**

### **MÄRT KUBO. Patience is a Weapon, Caution a Virtue**

Review of the documentary „The Singing Revolution“ (2006) by Americans James Tusty and Maureen Castle Tusty that, by means of numerous newsreels and modern-day interviews, tells about how Estonia became independent again. Politician and cultural critic Kubo considers the film as adept, warm and balanced, showing all sides participating in the fight for independence – freedom fighters, representatives of the Estonian Committee, members of various political movements and the communist party. The two protagonists are two people with complicated life stories, conductors Hirvo Surva and Tiia-Ester Loitme. The reviewer also offers other possible topics about our recent past worthy of a documentary film, before the participants disappear for ever.

### **KAIDI TAGO. With WorldFilm Around the World**

From 26 March to 1 April 2007, the fourth Tartu festival of visual culture „WorldFilm“, took place. The article describes the last three festivals and what happened this year. The organisers Pille Runnel and Taavi Tatsi tell about the aims of the festival. They introduce the films and photo exhibitions.

### **DONALD TOMBERG. Lotte's self-assured World**

Review of Heiki Ernits (1953) and Janno Põldma's (1950) full-length family animation „Lotte from Gadgetville“ (studios Eesti Joonisfilm (Estonia) and Rija Films (Latvia), 2006). It was the most successful domestic film last year, with 56 041 viewers. It has been sold to more than 15 countries and received two awards last year at home. The reviewer considers it to be a kind of phenomenon, because in our increasingly hurried and aggressive world it creates a safe world that is funny and exciting without any direct conflicts and violence. The biggest achievement is that through laughter an adult can find himself in his childhood again.

### **HEILIKA VÕSU. Sabbath Year of the Animated Film Festival**

Overview of the 10th Tallinn Black Nights Film Festival's sub-festival Animated Dreams, which took place for the eighth time, from 23 to 26 November 2006. Cinema Sõprus showed altogether 134 films from 28 countries. The *grand prix* went to the German director Andreas Hykade for „Der Kloane“ (2006); among Estonian filmmakers, Mati Kütt's „Institute of Dreams“ (2006) was declared the best animation of the Baltic and Nordic countries.

### **KREET PALJAS. Leap from Hiiumaa into Hungarian Film World**

Heilika Võsu's interview with Kreet Paljas (1981) who studied in Norway and Hungary and is currently living in Hungary, organising festivals of animated films and working in a company distributing art films. She talks about her studies abroad, the birth of the animation film festival and plans for its future, distributing art films in Hungary and taking part in producing full-length animated films.