

## **CITYWORKS | AUGUST DANCE FESTIVAL | TALLINN**

City Art Program has been dealing with past and present futures, different layers of utopias, ideas and memory games laid into our psychological and physical space.

### **2012**

Twisted Dance Company (Tallinn) "NOX" premiere

### **2013**

10 x 10 meters (Tallinn-Riga) "man overboard" premiere

t.r.a.n.s.i.t.s.c.a.p.e (Brussels) "XL Pleasures" + "Landscape duet" (film)

### **2014**

MIHKEL ERNITS / millimeter performance group /Tallinn/ "Men" PREMIERE

KADRINOORMETS & DIEGO AGULLÓ /Tallinn-Berlin/ "DARKS IN BLUES"  
PREMIERE

DISSION: GLOBAL CITY – LOCAL CITY, OUTSIDE THE BOX etc discussing  
the international cultural projects routines

SARAH VANHEE / CAMPO /Brussels/ "Lecture For Every One"

PHILIPPE QUESNE / Vivarium Studio /Paris/ "L'Effet de Serge"

MADIS LIGEMA /Tallinn/ dance film "Tantsivate varjude majad" PREMIERE

## MIHKEL ERNITS / millimeter performance group /Tallinn/ "Men" PREMIERE

### Devotion.

„So this guy of mine or whoever he is at the moment (we ain't living together, not having a relationship either, just hangin' out :)) He's one from this type that I really haven't met before. He didn't say beautiful words when we met, just said he's kind of a more doing than talking type. One moment I just flipped and I couldn't communicate with him anymore. He said that the mistake was in me. Calculating upon his age I state that the mistake lies in his nature and perhaps in past fears also. Now he can't decide within 4 months, whether he wants to continue as a friend, as a friend with benefits or just stop everything. He calls systematically, even not knowing why, by the way, we get along very well, our personalities click and everything. I even wrote him a letter - no accusation just talked about my feelings. After that I got a response that he wasn't able to answer some questions. That he would rather call. And we're standing still. Even though there's pros and cons regarding him, I haven't been able to carve him out of my heart. I put myself in line for heart surgery " :))) (also a woman) <http://naistekas.delfi.ee/foorum/read.php?15,3784295,page=1>

Performance analyses dedication in the context of a relationship. How much do we have to dedicate? How to do it in a way that it would be enough, that the partner would feel good, that I would feel good - to care not too less or much, so my way of dedication would also be acceptable for the other, that we could always communicate our needs to each other, so that dedication could grow further and change according to the situation and needs.

Mihkel Ernits is a freelance choreographer-director. He is one of the founders and directors of millimeter performance group. Two of his performances - "Bodysnatchers" (2010) and "It was good while it lasted" (2011) - have previously been shown at the August Dance Festival.

millimeter performance group was formed in 2012 by choreographer Mihkel Ernits, dancer Laura Kvelstein, sound designer Indrek Soe and visual artist Einar Lints with the aim to establish a collaboration between artists across genres. Through dance, video and electronic sound we create performances with a strong visual impact.  
[www.millimeter.ee](http://www.millimeter.ee)

Direction: Mihkel Ernits (millimeter performance group)

On stage: Tarvo Truus

Dramaturgical aid: Hanna Ernits, Priit Tender

Sound: Indrek Soe (millimeter performance group)

Video: Einar Lints (millimeter performance group)

Light design: Madis Kirkmann

Artist: Marit Ilison

Script: Kristo Kaarma

Photographer: Renee Altrov

Co-producer: Kanuti Gildi SAAL

Realised in the frames of FIT network collaboration Global City - Local City project funded by Culture Program of EU.

Premiere: 21.08.2014 Kanuti Gildi SAAL, Tallinn

Duration: 45'

KADRINOORMETS & DIEGO AGULLÓ /Tallinn-Berlin/ "DARKS IN BLUES"  
PREMIERE

This choreography is an invitation to a temporary suspended zone of darks in blues curiosities. Initially, Kadri asked Diego how two persons could walk out of the waters being dry. Later, Diego saw a monochrome mirage of artificial flotsam, still fragments of a constant oscillation and never ending loop. Kadri took it as an answer. DARKS IN BLUES goes far and deep, stays slow and neat; looks the sun until it's done; remains temptingly inviting. Don't forget your swimming suit.

kadrinoormets (1988) is a performing artist and writer. In dialogue with graphic design, in trust for action theatre. Considering any kind of personally perceptible attractiveness being the keyword of going with. Making an effort for being present. Sees theatre as an organised space of concentration. What is it here essential, she's been asking.

Diego Agulló was born in Madrid in 1980 and he presses orange juice every morning. He moves across dance and philosophy, pedagogy and art, and understanding choreography as a practice of infiltration. The main question of his work is: how to turn any domain into a dance floor? It is now or never, day by day.  
[www.diegoagulló.com](http://www.diegoagulló.com)

Idea, choreography, performance: kadrinoormets, Diego Agulló

Technical support: Emil Kallas, Ivar Piterskihh, Revo Koplus

Photo: Diego Agulló

Co-producer: Kanuti Gildi SAAL

Realised in the frames of FIT network collaboration Global City - Local City project funded by Culture Program of EU.

Special thanks to NOTAFE <http://www.notafe.ee/>

Premiere: 24.08.2014

Duration: 60'

## SARAH VANHEE / CAMPO /Brussels/ “ Lecture For Every One”

Lecture for Every One is not a show. It is an intruder, a gift, a pleasant virus spreading through the complex fabric of the city. Like a friendly stranger, Sarah Vanhee enters community gatherings - a board of directors, a court hearing, a neighbourhood association - to give a brief lecture. She infiltrates as many different contexts as possible, always asking the same question: how, in which language, is it possible to address all citizens collectively and individually in our fragmented society? And can it be done other than through rules and laws, political messages, mass media or advertising? In truth, does a shared frame of reference exist today? Moving ambitiously and widely around the city, Lecture for Every One is an attempt to speak "freely", in a gesture that combines the singular and the public. A couple of the lectures are announced in advance and open for the audience. At the end of the series of unannounced lectures, Sarah Vanhee looks back on the project and presents her (provisional) conclusions in a public look back: has the artist succeeded in collectively addressing the citizens inside this fragmented society? Has she discovered something like a common frame of reference?

Sarah Vanhee's (1980) artistic practice is linked to performance, visual art and literature. It uses different formats and is often (re)created in situ. It has been presented in various contexts such as De Appel arts centre (Amsterdam), iDans (Istanbul), Centre Pompidou (Metz), Impulstanz festival (Vienna), Artefact festival/STUK (Leuven), Van Abbemuseum (Eindhoven), etc. She published two books with Onomatopée (Eindhoven). She was an artist in residence at Frascati Productions (Amsterdam) and is currently in residency at CAMPO (Ghent). Her work was nominated for the Ton Lutz prijs 2007 (honourable mention), Prix Jardin d'Europe (2010) and recently for the VSCD Mimeprijs 2012. In 2007 she graduated at the Amsterdam School of the Arts with the performance 4000 trees, a red dress and an apple (possible story).

Concept & text: Sarah Vanhee

Created in collaboration with: Juan Dominguez Rojo, Berno Odo Polzer, Dirk Pauwels & Kristien Van den Brande

Management host organisations & website: Linda Sepp

Performance English version: Sarah Vanhee

Production: CAMPO (Ghent)

Co-production: Kunstenfestivaldesarts & Frascati Producties (Amsterdam)

With the support of: STUK (Leuven)

Thanks to: KC BUDA (Kortrijk)

Special thanks to everyone who helped us spread Lecture For Every One.

PHILIPPE QUESNE / Vivarium Studio /Paris/ "L'Effet de Serge"

In his flat, a character named Serge presents every Sunday to his friends one to three minutes performances with minimal special effects... Written for the actor Gaëtan Vourc'h, "L'Effet de Serge" questions the solo as a form through a subtle involvement of the matter of the performance. With this new piece, Philippe Quesne goes on with his scenic writing project, using arts, music and experimentations.

Philippe Quesne studied Visual arts and has designed for opera, concerts, theatre performances, and contemporary art exhibitions during ten years. In 2003, he created Vivarium Studio in Paris, a laboratory for theatrical innovation, which features painters, actors, dancers, musicians. He conceives and stages shows, which try to develop a contemporary dramaturgy based on a strong connection between space, set, and bodies. The sets often become working studios or "vivarium spaces" that present a human microcosm. He wrote, designed and directed "La Démangeaison des Ailes", 2003 [The Itching of the Wings], "Des Expériences" (2004), "D'après Nature" (2006), "L'Effet de Serge" (2007), "La Mélancolie des dragons" (2008), and "Big Bang" (2010). Since 2004, the performances are produced and presented both in France and abroad. Gaëtan Vourc'h was born in 1972. He studied at l'Ecole du Passage, then at ENSATT and at the University of Glasgow, Scotland. As an actor, he has worked with Philippe Minyana, Noëlle Renaude, Valérie Blanchon, Martin Ratzinger, Florence Giorgetti, Edith Scob, Christophe Huysman, Irène Bonnaud, Robert Cantarella, Maurice Benichou, Frédéric Maragnani, Damien Caille-Perret and Agnès Bourgeois, among others. He has participated in all the Vivarium Studio projects since 2003.

Conceived, directed and designed by: Philippe Quesne

With: Gaëtan Vourc'h, Isabelle Angotti and local guests

Music excerpts: André Prévin, Gillian Hills, Howe Gelb, Sophia Loren, Wagner, John Cage, The Patriotic Sunday, Sparklehorse, Colleen, Antoine Duhamel, Willy Deville, Arnold Goland, Abbc, Vic Chesnutt, Led Zeppelin, José Feliciano, ...

Production of the tour: Théâtre Nanterre-Amandiers

Philippe Quesne's international projects are supported by Institut Français.

Production of the show (2007): Vivarium Studio in coproduction with Ménagerie de Verre - Paris with the support of Le Forum - scène conventionnée de Blanc-Mesnil and Festival actOral montévidéo – Marseille

Premiere: November 2007, Ménagerie de Verre, Paris

Duration: 75'

MADIS LIGEMA /Tallinn/ dance film “ Tantsivate varjude majad” PREMIERE

When the sun sets, the shadows become hauntingly long.

"Houses of the Dancing Shadows" is a contemporary short film that brings together choreography, architecture and citizens' initiative.

Some houses stand in shadows even while the sun is at its highest. As their brightness has vanished and they have sunk into the depths of oblivion, they step back from the shining row of vanward buildings.

What happens to forgotten houses? Life has flown out of them, only the fading echo of history has stayed. We've already used to not noticing them in the streets. These are houses where, in the bleak silence, only the hovering dust is to be seen, only dripping water and creaking of the degradable constructions to be heard.

But to me, these buildings have showed the city, offered fantasies and unlocked its multiple layers giving me the chance to glance into the deepest of shadows. These are places where the light doesn't shine and only shadows are dancing.

Director: Madis Ligema

Script: Madis Ligema, Jaak Kilmi

Choreography: Veronika Vallimäe, Krista Köster, Rene Köster

Costume design: Liisi Eesmaa

Photos: Dmitri Gerasimov, Triinu-Liis Rahe

Production: Davai Laama

Co-producer: Kanuti Gildi SAAL

Realised in the frames of FIT network collaboration Global City - Local City project funded by Culture Program of EU.

Duration: 16'