

WHS / Kalle Hakkarainen:

Nopeussokeus

Speed Blindness

Motion Blindness



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Kalle Hakkarainen:

Nopeussokeus (Speed Blindness/Motion Blindness)

Nopeussokeus is new magic. It is a groundbreaking solo performance depicting the long seconds when a body and a machine collide. Nopeussokeus seeks interfaces between cinema and stage magic by creating on a theater stage scenes, that we are accustomed to seeing only in still pictures or in a film in slow motion. Speed Blindness gives the viewer a new perspective on how magic tricks and magic in general are performed and creates a hypnotic tension with its mixture of magic and visual arts.

Design, direction, performance: Kalle Hakkarainen

Music and sound design: Samuli Kosminen

Lighting design: Meri Ekola

Text: Harry Salmenniemi

Choreographic adviser: Jyrki Karttunen

Costume: Mila Moisio, Kaisa Rissanen

Properties: Kalle Hakkarainen, Juha Pakarinen, Timo Weman

Programming and projection design: Kalle Hakkarainen

High speed filming: Teemu Liakka

Lightning: Meri Ekola / Ainu Palmu

PRODUCTION: WHS, Kiasma Theatre, Karttunen Kollektiv

THANKS TO the Arts Council of Finland, the Finnish Cultural Foundation, Leena Nio, Suho Nio, SoleusProteor, ProDisplay/Marko Ertunc, Tuukka Konttinen, Henrik Tanabe/ Olympus, Tuija Luukkainen, Matias Boettge, Markus Kåhre, Seppo Salminen, Silvia Hosseini, Ona Kamu, Anne, Matti and Ville, Kiasma Theatre, Jani-Matti Salo, Heikki Paasonen.

Duration: 35 minutes

Can be performed in a double bill night with an other WHS show; Mortimer.

Kalle Hakkarainen is a magician and a visual artist from Helsinki. In his work he examines the new kinds of expression possibilities provided by video image and its capacities related to time and space. He has studied visual arts in The Finnish Academy of Fine Arts. As a magician Hakkarainen has specialised in developing new tricks and new kinds of magic. His inventions have been published in the most important professional magic publications such as the MAGIC-Magazine. Year 2000 he won third price in the world championships of magic (FISM) in the Inventions category. In addition to his work as a magician, Hakkarainen has worked as a director, editor and animator in TV programs, commercials and short films.

WHS is a contemporary circus / visual theatre group from Finland, formed by magician Kalle Hakkarainen, juggler Ville Walo and set & costume designer Anne Jämsä.

The productions of the group have been a crucial factor behind the rise of Finnish new circus that has rapidly occurred in the past decade. In the performances of the group new circus has become a very modern, independent and continually changing form of expression, that other arts, especially video image, compliment. In the press the performances have been called avant-garde also in the larger contexts of theatre and art in general. The performances have been on the sharp edge of the latest developments of theatre as well as circus.

The circus group has grown known for the juggling style of Walo that balances on the boundary surfaces between juggling and puppetry, and the scale of expression of Hakkarainen that reaches from visual arts to magic. The group has taken their eight previous performances across more than 20 countries, visiting over a hundred world-famous festivals, circuses, theatres and puppet theatres in Norway, Denmark, Estonia, Latvia, Germany, Netherlands, Belgium, Luxembourg, France, Portugal, Spain, Italy, Greece, Croatia, Serbia, Ukraine, Poland, Slovak and Czech Republics as well as USA, Brazil, Columbia, Argentina, China, South Korea and Japan.

Technical Rider

NOPEUSSOKEUS

STAFF ON TOUR

1 actor – 1 technician – 1 manager

LANGUAGE

The performance includes small chapters of projected poetry. The texts can be projected in English, French, Finnish, Italian or Portuguese. With help of local poet/translator, it's possible to translate the texts also to other languages.

STAGE

The minimum dimensions of stage are:

Grid Height: 3.5 meters minimum, 6 meters maximum

Width: 5 meters

Depth: 5 meters

- black floor
- Black dance carpets if the floor surface is not completely black
- The stage must be able to be darkened completely.
- a metal plate 50cm x 50cm needs to be drilled to the stage floor. Left side. With 4 x 5mm screws. If wooden floor, no plugs needed. Just 4 small screws, that practically leave no holes.

The audience can not be very wide compared to the depth of the stage.
(Maximum width of audience is approximately 1,5 times the depth of stage.)

SET supplied by the company

- special projection screen, suspended.
 - 4 lightbulbs suspended, with red electric cord hanging from rope blocks.
 - 1 plastic chair
 - 1 small videocamera will be placed on the floor stage front.
 - Video projector, that will be suspended on top of the stage
- The company will provide necessary video-cables (VGA for projector, composite RCA for camera) for up to 30meters. If light-sound-video-control booth is more than 30meters from the stage/projector, a VGA signal amplifier + additional cable is needed.

LIGHTING

- lighting system with DMX512 control
- 18 dimmer channels, output 2kW
- Direct current for NonDim lanterns from the grid
- Light console provided by the company to the control booth, with 5 pin DMX. Three power outlets needed, and desk space for two laptops.

The preferred height of the grid is 5m, 3.5m minimum, except channels 4, 5 and 16 which must be mounted at the height of 3 m approximately. These lamps should be installed on light stands.

LANTERNS

- 3 profiles 1 kW 50 degree with shutters (ETC s4 757 if available)
- 10 profiles 1 kW 36 degree with shutters (ETC s4 757 if available)
- 1 Fresnel 2kW with barndoors
- 2 PAR 64 NSP

SOUND SYSTEM

- Sound Desk with 2 input channels
- Sound is coming from single Apple laptop computer, that also controls light console with MIDI-signals, so **light and sound consoles need to be side by side**.
- 2 mono jack cables to connect the computer to the sound desk
- 2 DI-boxes
- PA: about 2x1kw per 300 people
- Sufficient stage monitoring

DRESSING ROOMS

- 1 dressing room with shower and towel (near the place of performance, heated if necessary, well lit, lockable or guarded, with chair, a mirror, a WC)
- Bottles of water
- catering: fruits, fruit juice, sandwiches for 2 persons...

ACCOMMODATION

- Accommodation and board for 3 people on the days of set up and performance
- 3 single hotel rooms

TECNICAL STAFF

- Putting up the sets takes approximately 6 hours and requires :
- 2 lighting technician (3 if light has not been prepared before we arrive)
 - 1 sound technician

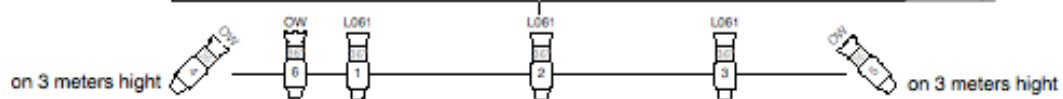
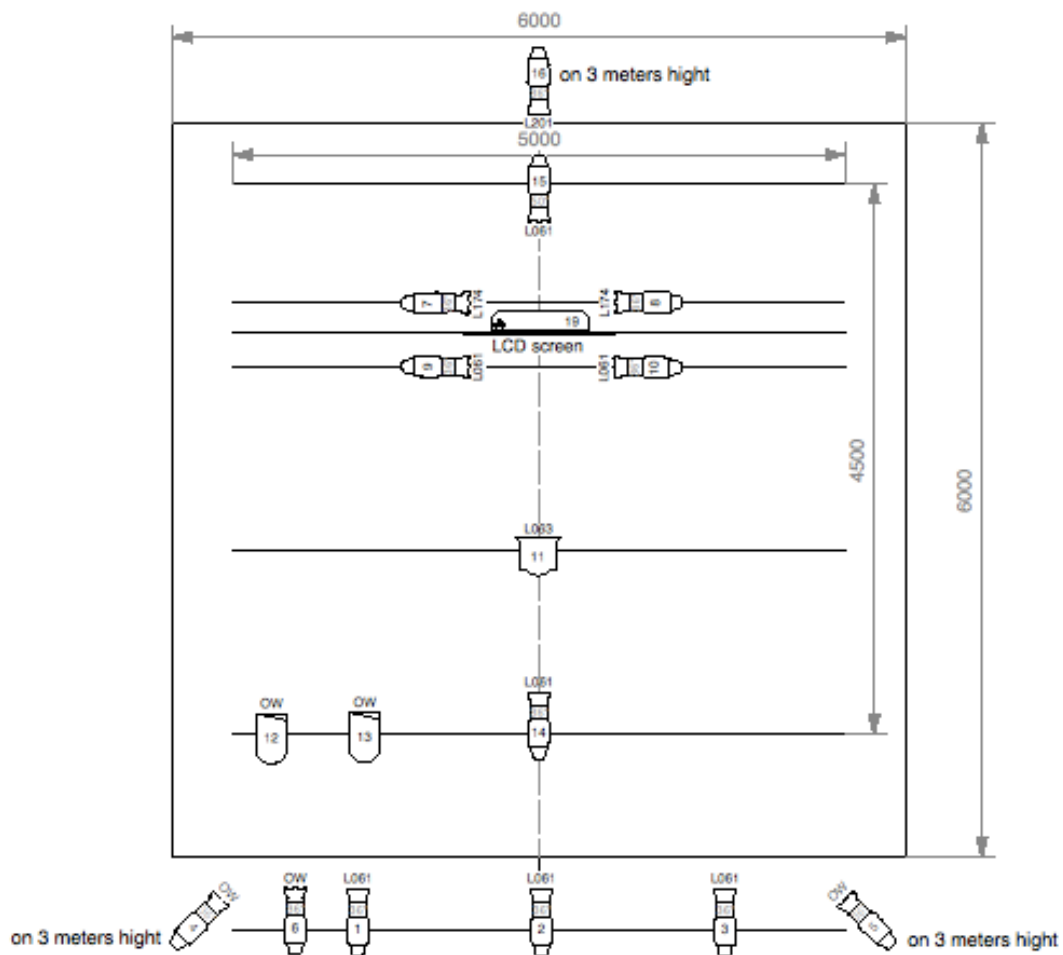
Duration of show: 35 minutes

Show can be performed several times in a day with minimum of 30 minutes break in between the shows

It takes around 1 hour to take the set down and pack everything after the show.

CONTACT

Lights designer: Meri Ekola: meri.ekola@gmail.com, General info: kalle@w-h-s.fi



Nopeussokeus - Speed Blindness
Kalle Hakkarainen

Light plot 03.10.2010
 Not in scale!

Instruments	Quantity
Profile 1 kW 36° with shutters	10
PAR 64 NSP	2
Fresnel 2 kW with barndoors	1
Profile 1 kW 50° with shutters	3
LED bar	1

Contact: meri.ekola@gmail.com



HELSINGIN SANOMAT 18.9.2010 - CULTURE

WHS new performance night in Kiasma theatre. Nopeussokeus by Kalle Hakkarainen and Mortimer by Ville Walo.

Images of death surprise

Jussi Tossavainen

PETRI VIRTANEN



Kalle Hakkarainen in the piece Nopeussokeus.

Circus. Kalle Hakkarainen and Ville Walo together with Anne Jämsä form the WHS group. It is one of the pioneers of Finnish experimental circus. One should not expect traditional circus tricks in the night of new performances in Kiasma theatre. Instead of the astonishing stunts Hakkarainen the magician highlights the audiovisual universe of his creation, and in juggler Walo's performance we see skulls instead of clubs or balls.

Nopeussokeus by Hakkarainen somehow brings to mind the twisted world of **David Lynch**. It is an atmospheric piece with virtual driving in a car, struggling to stay awake. Trees, houses, fields – and time flash by. All the time the potential collision, crash, danger and death can be sensed in the air. Mortimer by Ville Walo alludes to death even with its name. It is indeed rather gloomy with its fan-headed figures.

Video is used exquisitely and with extremely sharp synchronization. Actually one could say that Walo juggles precisely with videos and technology.

What kind of subconscious might all these peculiar ideas be springing from? The sympathetic skeleton figure brings distantly to mind the Garden of Death painted by **Hugo Simberg**, while it also amazingly resembles the splendid animations of **Terry Gilliam**.

The wonderful soundscapes of both pieces come from the pen of **Samuli Kosminen**. Go see with your minds open, if you wish to get surprised.



Nopeussokeus by Kalle Hakkarainen

The images of death from a twisted world

Magician – visual artist **Kalle Hakkarainen** and juggler **Ville Walo** are the pioneers of our contemporary circus that for a long time already have been opening their entirely own paths. The performances of the group WHS that they constitute together with costume and set designer **Anne Jämsä** have moved a long way further from what is generally considered the genre of contemporary circus and approached performance art or installation. At the same time the thematic content of the performances has become even more open to multiple interpretations and even more challenging to understand.

The atmosphere of both the solo performances seen in Kiasma theatre is rather dark and melancholy. The world is twisted and everything will end in death sooner or later, more or less violently.

While waiting one can even stretch time and explore the last seconds before a car crash caused by falling asleep, like Hakkarainen does in his performance Nopeussokeus. The keyword is deceleration, which allows the blood veins of a decomposing body to be exhibited as red cable, with which Hakkarainen realizes the amazing illusion of the oeuvre. Skillfulness and precise timing is required also in the performance's driving scenes, in which the video and Hakkarainen's live movements alternate.

Video projection to different surfaces is in a central role also in Walo's performance Mortimer, even so much so, that its power starts to overflow, even if one interprets it as a kind of juggling with images.

Although the fan-headed human figures and the skull-headed puppet-death are quite witty characters, the most central symbol of the artwork is definitely a bird. It is present in the giant feather, in the projected drawing figures, as well as in the charming plush baby birds, with which Walo plays and juggles.

Because the theme of the performance is death, I associate the bird as a symbol of the human soul. As the soul bird is mentioned already in folk tradition and in many tales a person transforms into a bird at the time of death. In this case it is a bright transformation, which is yet not so in Walo's creation.

Even though both of the solo works forefront the visual and even visual trickery, a very substantial part in the performances is played by Samuli Kosminen's creation: the audiosphere that is so very tightly interlaced with the entity, that it is difficult to analyze afterwards.

Nopeussokeus and Mortimer are not easy performances, but they indeed are skillful and inspiring many kinds of associations.

Annikki Alku, Photo: Petri Virtanen, VTM/KKA

Tanssi 04 / 2010 (Dance magazine)

Images of death in Kiasma

PERFORMANCE

WHS group defines itself as a contemporary circus / visual theatre group. The double bill night seen in September proves this definition to be just right.

Nopeussokeus by **Kalle Hakkarainen** and Mortimer by **Ville Walo** move in a fascinating way on the boundary surface between several forms of performing art. The pieces are rather different in atmosphere, but they also have connecting elements, familiar from the earlier WHS productions.

First of all they are both very visual pieces, based on different kinds of illusions, which is why Kiasma is again a very suitable place to perform them. Furthermore video projections play a significant role in both pieces. The pieces share also the same lighting designer (**Meri Ekola**) and the same sound designer (**Samuli Kosminen**). Especially the sound design by Kosminen brings a strong structural support to both of the pieces.

MINIMALISTIC DREAM VISIONS

Nopeussokeus by Hakkarainen is the more streamlined of the two pieces. It is a cinematic journey into the visions of a nocturnal driver, almost minimalist in its expression. Red electric cords and tungsten lamps function as symbols of human carnality and vulnerability.

Magician – visual artist Hakkarainen creates in his piece dreamlike visions, images of death, with the help of video projections and some skilful illusions. In the mind of a driver falling asleep behind the steering wheel haunt different kinds of accident scenarios that distort and abuse the body.

The few “sleights of hand”, which justify this performance to be called new circus, are used for the realisation of these visions. More than anything the piece in question is visual, wordless theatre that to some extent brushes also the limit of the art of dance.

HIS WERE THE BIRDS?

Also in Mortimer by Ville Walo it is images of death and illusions that are at stake, but while Hakkarainen’s piece is stylish in a minimalistic way, Walo’s piece is rich and lyric. It progresses with a surreal logic. Its imagery is of skulls, skeletons, birds, birdcages and fans.

Especially the role of the birds is fascinating. They represent at times a threat, at times something to protect. Birds pop out from the insides of life-size fan-headed puppets, and likewise a suit bag serving temporarily as a gravestone is full of small plump and obviously dead birds.

The piece is also very movement based. The dance-like quality is there already in the very first scenario, in which the fan-heads of the puppets that dominate the scene turn on one by one and begin their synchronized slow oscillation from side to side. Also Walo's dance with the two-dimensional, jointed skeleton figure is fascinating to watch.

Like in Nopeussokeus also in Mortimer the elements traditionally linked with circus have been removed almost to the point of being unrecognisable. The piece most clearly defines itself as object theatre, in which the definition of juggling has been broadened to mean the animation and manipulation of immobile objects. Along these lines it approaches dance as well as puppetry in a natural manner.

The input of set and costume designer **Anne Jämsä** to the piece is significant. In addition to the set and various objects she has made the drawings of the numerous video projections, in which the imagery seen on stage as objects is reflected, moves and lives in its own way.

● **Piia Ahonen**

WHS NEW PERFORMANCES NIGHT
23.9.2010 Kiasma theatre

NOPEUSSOKEUS

Creation, director, videos, performer Kalle Hakkarainen / **Music and sound design** Samuli Kosminen / **Lighting design** Meri Ekola

/ **Texts** Harry Salmenniemi /

Adviser in choreography and directing Jyrki Karttunen / **Costumes** Mila Moisio, Kaisa Rissanen

MORTIMER

Creation Ville Walo, Anne Jämsä /

Performer Ville Walo

/ **Lighting design** Meri Ekola

/ **Music and sound design** Samuli Kosminen

/ **Programming and projection design** Matti Niinimäki

/ **Set design, costumes and drawings** Anne Jämsä

/ **Choreographic adviser** Jyrki Karttunen