

Ville Walo and Kalle Hakkarainen:

# Katoamispiste

*Vanishing Point*



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Magic, juggling and live image

## **Ville Walo and Kalle Hakkarainen: *Katoamispiste***

Vanishing point

Premiere 7.10.2004 in Kiasma Theatre in Finnish National Gallery, Helsinki, Finland.

*You can disappear anywhere.*

Composition of performance: Ville Walo, Kalle Hakkarainen and Anne Jämsä

Performers: Ville Walo and Kalle Hakkarainen

Coreography: Ville Walo and Kalle Hakkarainen

Assistance in directing: Micke Rejström, Katarina McAlester

Costumes and sets: Anne Jämsä

Light design: Marianne Lagus

Cinematography and editing: Kalle Hakkarainen

Old 8mm films and photographs: Lauri Jämsä

Underwater cinematography: Teemu Liakka

Digitizing of films: Matias Boettge / Pularifilms

Drawn animation: Leena Nio

Produced in co-operation with Kiasma Theatre and Cirko Center of New Circus.

Music:

Scanner + Stephen Vitiello

Xploding Plastix

The Herbaliser

DJ Food

Desormais

Susumu Yokota

Jaga Jazzist

Duration 60 minutes.

Premiere: 2004 Helsinki, Finland

Ville Walo and Kalle Hakkarainen:

# Katoamispiste

## Vanishing Point

October 7th 2004 was the premiere of Finnish juggler Ville Walo's and magician Kalle Hakkarainen's new performance called Katoamispiste (which translates to english as Vanishing Point). Katoamispiste is northern new circus at its best. It combines the lively image of video projections to the visual movement of juggling and magic.

From the union of projected film material and live performers an entity is born that is visually impressive and rich in atmosphere. Katoamispiste brings to the stage hypnotic moments, dance-like movement and surrealistic comedy.

Katoamispiste tells in the language of circus of the wonders in the surrounding everyday world. It expresses something essential about the nature of reality through its unrealistic approach, its magical tricks and its abstract movement. Something that is unreachable for words. In the speechless performance music, imagery and physical movement are tightly woven together.

The capturing images of the performance are created using old film material as well as the newest digital techniques. The picture that is projected in the large screens forms on the stage its own climate, independent of natural laws. A climate in which cities change shape, form and unravel, and one can travel in time and distance in an instant.

Vanishing point is the point towards which perspective is escaping. When something passes the vanishing point it goes out of sight, is forgotten, dissolves, changes into something unrecognizable. When and how does a person vanish? Does the final disappearing happen when no one recognizes your photograph anymore, or when no one remembers you anymore? What if you don't remember yourself anymore? If you momentarily forget your own face, if you are frightened by your face that you have taken by surprise in the mirror?

Sometimes a person who is sunken deep in his own thoughts stops seeing the buildings of the city surrounding him and the street that he walks on. He forgets where he is, forgets even himself. The city falls apart around him. Until from the emptiness suddenly leaps up a car, a lamp-post, a stone, a house or a pigeon and everything returns to its place again. Just as sometimes when you close the door of a cinema or the cover of a book, when you come back from being lost.

When a person disappears he leaves behind marks, traces and whole cities. When cities disappear only sand, stones, trash, seawater, meadows and forests are left. Thought and memory resist time, place and senses. Ten years can be thought through in five minutes, and a couple of seconds recalled for years. The disappeared leave around us, in the minds of the remaining, their invisible traces. Memory and history interrupt the present and stretch time, cut, glue together and edit it like it was a tape of film.

Katoamispiste is a circus performance that examines how the arts of video, magic and juggling can be combined. Its subject is the unknown, the invisible point beyond horizon, disappearing into a strange and unmapped environment, losing yourself. You can disappear anywhere. You can disappear many times a day. In the end of a street, behind a corner, at home or in a forest. Beyond the horizon there is always a point after which you don't remember who you are and where you are going to.

The performers manipulate concrete objects as well as video image. Magic tricks are merged with video animation, the plastic movement of juggling comments to the movements, advancing and changes of the video image.

**Premiere 7th of October 2004**

**Ville Walo** is renowned for his original juggling style that balances on the boundary surfaces between juggling, puppet theatre and dance. He is a pioneer, innovator and reformer of contemporary juggling, who in his work explores new juggling techniques and physical and spatial movement in juggling. Walo has expanded the expression range of juggling towards visual theatre and object theatre.

Walo is the artistic director of 5-3-1 Festival of New Juggling as well as of Cirko Festival of New Circus in Helsinki. Besides this group and solo work, he has been working together with Jérôme Thomas Company. The Arts Council of Finland gave Walo a 5-year artist grant starting from 2006.

**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 the propelling force behind the rapid rise to fame of Finnish contemporary circus in the past decade. In the performances of the group circus has become a modern, independent and constantly changing form of expression that other arts, video in particular, complement. 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 artistic juggling of Walo that subtly associates juggling with puppetry, and the scale of expression of Hakkarainen that transforms visual arts into magic. The group has taken their eight performances across around 30 countries, visiting nearly a hundred world-famous festivals, circuses, theatres and puppet theatres around the globe: in Finland, Norway, Denmark, Estonia, Latvia, Germany, Netherlands, Belgium, Luxembourg, France, Portugal, Spain, Italy, Greece, Hungary, Croatia, Serbia, Ukraine, Poland, Slovak and Czech Republics as well as USA, Brazil, Colombia, Argentina, China, Macao, South Korea and Japan.

Performances: *Waloville* (2002), *Odotustila* (Waiting Room / State of Waiting, 2003), *Katoamispiste* (Vanishing Point, 2004), *Keskusteluja* (Discussions, 2006), *Puun syy* (Wood Fibre/ Tree's Fault 2008) *Rautakeuhko* (Iron Lung 2009), *Nopeussokeus* (Speed Blindness / Motion Blindness 2010) and *Mortimer* (2010)

A review in Helsingin Sanomat 9.10.2004:

# Circus is the present avant-garde

*Katoamispiste offers something new*

There are seldom any new things born in art any more. A branch of art after another submits to its conventions.

Genuine avant-garde is to be found in Finnish contemporary circus. I definitely advise those who are thirsty for something new to acquaint themselves with Katoamispiste, the work of Ville Walo and Kalle Hakkarainen that now can be seen in Kiasma theatre.

The fascinatingly strange performance of juggler Walo and magician Hakkarainen does not submit itself to being defined by regularities and norms. But it is no phoney-performance, no art for art's sake, for it is a very thoroughly thought and analyzed entirety.

Even the branch of art, in which these artists work, calls for a mathematical precision of millimeters, which causes a thrilling paradox.

The theme that Katoamispiste [*Vanishing Point*] is based on is of course disappearing. In how many ways can one vanish?

In the performance the artists vanish, that is to say that they walk straight into the video image, in which we are in an empty city built of concrete. A person can disappear in Merihaka or in Itä-Pasila [*70's built concrete neighborhoods of Helsinki*]. In the beginning of Katoamispiste a man has concretely lost his head.

Mindless? No, but immensely enjoyable and capturing surrealistic theatre. Into this performance the audience could easily lose themselves.

Ville Walo cannot really be spoken of as a juggler. His method of work is closer to object manipulation, although even that term does not quite do him justice.

Walo dances, lives and breathes with and through his objects.

Neither does Hakkarainen resemble most people's idea of a magician, although he does make a walking stick float around himself in the air.

**The most ingenious scene** of the piece shows how one can make real life look like a chronologically manipulated movie scene that repeats as a loop with just the use of lights. Time after time a ball rolls before the bored eyes of Hakkarainen. This we already saw, didn't we?

In Katoamispiste the video projection is used in an inventive way and with good reason. The image lives and reacts to the movements of the performers.

The problems of synchronization in the premiere will probably be solved with more performances.

**Jussi Tossavainen**

## A Review from Teatteri magazine 07/2004

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*Performance: Katoamispiste*  
*Performers: Ville Walo ja Kalle Hakkarainen*  
*Place: Kiasma-teatteri*  
*Premiere: 7.10.2004*

### **KATOAMISPISTE and the changing state of consciousness**

In the beginning of the performance a spot of light is lit on a dark stage. Anything else that lies on the stage can not be seen. The only thing existing is the spot of light that I am staring at. This is a classical start for hypnosis: "Look at this spot and fix your attention only to it". This light works as a fixed point that leads the spectator into hypnosis. One's consciousness is fixed on it and gradually gives up the impulses and incidents of outside world. When one has been staring at that light for a while, one notices to be sensitive to the small impulses on stage, to the immediacy of time and to the goings on in one's own mind – one has turned towards one's inner space.

The similarities with hypnosis continue. Katoamispiste uses the existing elements – the stage, city footage on video, costumes and props so, that the spectator does not know whether it is all about outward reality or an inner state. And it does not matter. Like in hypnosis, inner and outer spaces exist at the same time and together form a third space, in which one can go to any direction. As Ville Walo juggles with boxes simultaneously with a construction site seen on video, I see a joyous abstraction of a city in a state of fast building and of a human being balancing himself in relation to it. The shadow bird made by Kalle Hakkarainen with his hands breaks free from his arms and starts to fly across the three videoscreens on stage as a sovereign bird with a will of its own.

The sound material inside each scene stays similar enough to suggest and to maintain the suggestion. It is relatively serene, flowing and repetitive, but not too monotonous or dull, rather progressive. The performance has been built so, that the interval applause after each scene or number, that are familiar from New Circus, occurred only once. The transitions from one scene to another had been built so tightly overlapping, that there was no room for applause. From the point of view of an altered state of consciousness this was good, because interval applause easily interrupts a state of altered consciousness. This also helps the spectator to stay in the world created by the performance.

Inside the scenes the alteration of the state of consciousness has been effectuated in a scenic way. A glass of water appears on Kalle Hakkarainen's table, he looks in it as if he was thinking of what it would be like to be there. Suddenly he rises up and dips into the video screen in which we see an excellent under-water scene.

At that same table we earlier saw Hakkarainen leaning his face on his hand, as though on the edge between sleep and wakefulness (thus in a state similar to hypnosis). Suddenly a ball rolls across the table. The light goes out before the ball reaches over the border of the table and when it lights again, the same ball is rolling across the table again as Hakkarainen stays in the exact same posture. This repeats several times. There are enough repetitions so that the spectator has time to make it along right to the brink of that image. Then it is time for numerous small and surprising variations. At times when the light is lit the rolling direction of the ball has changed or Hakkarainen's posture has slightly changed, as the fundamental image stays the same. The image is lucid. It is an exact image of the inner feeling that is created sometimes when one is absolutely concentrated on some thought or idea. Something moving that at the same time stays put, and gives our mind a chance to liberate itself into the spontaneous stream of images.

At times the video images drew me completely in to their enchantment so, that the performer disappeared from the stage; I saw only the video image and followed its incidents. The hypnotic effect of the video image was emphasized in the part, where the video witnessed a sunset on a sea shore. As the screens slowly grew dark I got tired and I started to sink into a deep and calm state of mind. Close to the border surface between wakefulness and sleep, where my own ideas took over and I dreamt myself into the sun shine of the Caribbean beaches, there I heard birds singing and saw myself waterskiing without the pulling help of a motorboat. I almost disappeared into the world of sleep, but the darkness and peace only lasted for a moment. The lights rose back on and a new scene begun.

The rotating movement of the images grasped my body, and I and the scene rose with the image into heights. I swung somewhere in a state of weightlessness having lost the weight of my body. I felt a feeling caused by fear of altitude in my feet and toes. The other people around me disappeared. There was only the video image, the stage, the performer and me in the landscape of the videos. Lightly I acknowledged being present as a spectator in the auditorium of Kiasma theatre somewhere pretty far from the stage.

The slight mistakes made by the performers during the performance (for example mistakes in timing, droppings of an object) tested the deepness of the alteration of a spectator's consciousness. To the first drop of a club my mind and body still reacted as a mistake, but gradually the mistakes did not have an effect any more. I was in such deep hypnosis.

Only the end was bumping seen from the view point of hypnosis; the spectator is not escorted out of the world as well as he has been lead there. The performance did not offer a recovery from the hypnotic and consciousness altering experience that it provided. In the last scene one of the performers comes onto the stage and drinks a glass of water (the same one that the other performer had dived into through the video screen) empty. After that come the final bows of the performers, the applauses of the audience and the lighting up of the house.

Maybe it is because of this that I feel myself shaky when I get up. My steps are uncertain and distances feel strange. Balance is somehow a bit out of tune. Muscle coordination does not feel precise.

When I came out, my sense of balance had changed and the world seemed to be rocking or turning. The joint effect of three video screens to a spectator's experience was close to the effect of 3D-movies both in a good and a bad sense. On the bright side was its strong suggestive influence, which drew the spectator also physically along in the world of the performance. A side effect was the dizziness and confusion caused by some of the rotating scenes. It was a bit like after a Cinema 2000 show in Linnanmäki, the local amusement park, except that after Katoamispiste I was not feeling nauseous. The city seemed to have turned into quite another for a while, and I could see that the big construction site in Kamppi could have been built with jugglery. I would have liked to go to do some city acrobatics – that in which you look up in a map two points and then go directly from A to B, climbing over all obstacles that might happen to be on the way, houses and such. To continue for a moment longer to see the city from another point of view. Am I moving forward or is the street under me moving backward?

Todellisuuden tutkimuskeskus – Reality Research Center  
**Julius Elo**  
**Kolina Seppälä**

**Ville Walo & Kalle Hakkarainen**

**KATOAMISPISTE**

(Punto di Fuga)

Spettacolo da vedere. Per forza. Se non vi capiterà di andare a breve in Finlandia non vi resta che tempestare di lettere gli organizzatori dei migliori festival di circo contemporaneo in Italia affinché ci diano la possibilità di vederlo. Abbiamo già avuto la possibilità di conoscere Ville due anni fa quando fu invitato dal festival di circo di Brescia ed in seguito al Gala della convention Italiana di giocoleria a Porano. Un artista introverso e che fa della ricerca uno dei punti fondamentali del suo lavoro.

Lo spettacolo è un alternarsi di emozioni, proiezioni video che interagiscono con i due attori. Entrando ed uscendo dalla scena giocano con le proprie immagini proiettate su 3 grandi teli che definiscono il perimetro stesso della scena. Pochissimi oggetti sul palco e totale assenza di una scenografia, se non per i tre teli stessi. La capacità di sfruttare le luci aumenta il fascino di uno spettacolo che gioca tutto sull'alternanza di una giocoleria personale e raffinata ad attimi di buio e solitudine. Momenti di sottile ironia sciolgono la tensione che si crea attimo per attimo. E poi un tuffo nel mar...

**Ville Walo & Kalle Hakkarainen**

**KATOAMISPISTE**

(Vanishing Point)

A performance to see. Necessarily. If you don't happen to go to Finland soon the only thing you can do is bombard the organizers of the best festivals of contemporary circus in Italy with letters until they give us a chance to see it. We have already had the possibility to get to know Ville two years ago when he was invited by the circus festival of Brescia and then later in the Gala of the Italian juggling convention in Porano. An introvert artist who makes research one of the fundamental points of his work.

The performance is an alternation of emotions, projections of video that interact with the two artists. Entering and stepping out of the scene they juggle with their own images projected on 3 very large screens that define the boundaries of the stage. Very scarce objects on stage and a total absence of a scenography, besides the three screens themselves. The capacity to utilize the lights adds to the fascination of a performance that puts everything at stake for a variation from a personal and refined juggling to instants of gloom and solitude. Moments of subtle irony loosen the tension that is created second per second. And then a dip into the sea...

Marco Papparella and Francesco Sgró  
Juggling Magazine no.25, december  
2004

Associazione Giocolieri e Dintorni

# *Technical Rider*

# KATOAMISPISTE

## STAFF ON TOUR

Two actors – 2 technicians – 1 manager

## STAGE

Dimensions required

The minimum dimensions of stage are:

Height: 4,5 meters minimum

Width: 9 meters (10 meters from wall to wall)

Depth: 10 meters

No more than 1% tilt of floor

Stage masking

- 2 black curtains that can be hanged to cover the back wall (at least 60 cm distance from the back wall), leaving a 3,5 m slit in between

- preferably a black floor

The stage must be able to be darkened completely.

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.)

The projection will come from above the stage and the sides. One video projector will be hanged on the ceiling in the center of front-stage (in the height of approximately 4,5 meters from the floor) and 2 projectors in the sides, either on the side walls or the ceiling (in approximately the same height as the center projector).

## SET

3 projection screens supplied by the company, suspended.

For the screens we need:

- 6 black ropes for hanging the screens from ceiling

- 6 stage weights for the screens (not bigger than 20 x 15 x 10 cm)

- 3 metal pipes for the screens, each 4,80-6 meters long

- 3 narrow (10-15 cm) wooden planks, one 4 m long and two 4,8 m long

The set is composed of various accessories (chair, table, lamp etc.) and will be brought by the company.

In addition to this we need:

- 1 approximately 2,70 m high self-standing ladder

## PROJECTORS

Video projectors (3) will be brought by the company.

## LIGHTING

Lighting equipment:

Local lighting board, lighting control system accessible with 5pin DMX  
43 Dimmer channels, 2kW minimum each (audience light not included)

#### Lighting fixtures

- 36 Profile 1kW with shutters and filter frames
- 2 Profile 500W with shutters and filter frames
- 8 Fresnel 2kW with barndoors and filter frames
- 3 Fresnel 1kW with barndoors and filter frames
- 1 Fresnel 500W with barndoor

#### Stands

- 7 stands on floor level
- 8 on approximately knee height

#### SOUND SYSTEM

- Sound must be supplied by the theatre
  - Sound Desk with 4 input channels
  - 2 DI-boxes
  - Specific cables to plug each DI-box (video player) output into line inputs of the desk. The video player will be placed on stage behind the screens (or next to the sound desk), enough cable to do this should be provided.
- PA: about 2x1kw per 300 people
- Sufficient stage monitoring

#### DRESSING ROOMS

- 1 dressing room with shower
- Bottles of water
- catering: fruits, fruit juice, sandwiches (with no meat) for 4 persons...
- 2 towels
- hangers (10) for clothes, ironing board and iron

#### ACCOMMODATION

- Accommodation and board for 5 people on the days of set up and performance
- 4 hotel rooms: 4 single rooms, min. 2 stars

#### TECNICAL STAFF

Putting up the sets takes approximately 15 hours and requires:

- 2 lighting technician (3 if light has not been prepared before we arrive)
- 1 sound technician

During the show

- 1 sound technician
- Enough people to check the tickets and let in the audience, preferably in less than 15 minutes


Duration of show: 58 minutes

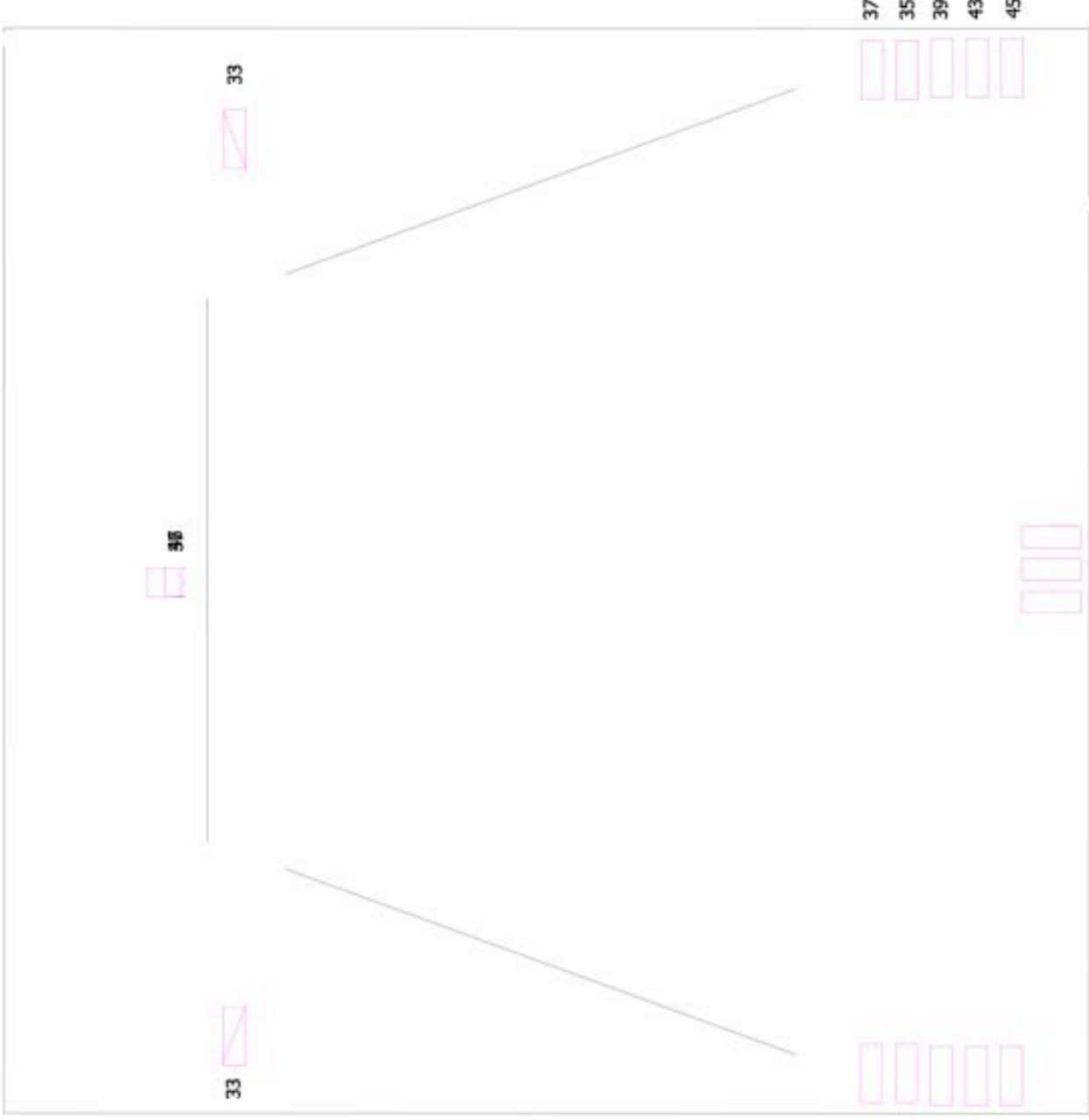
**Technical contact:**

**[technic@w-h-s.fi](mailto:technic@w-h-s.fi)**

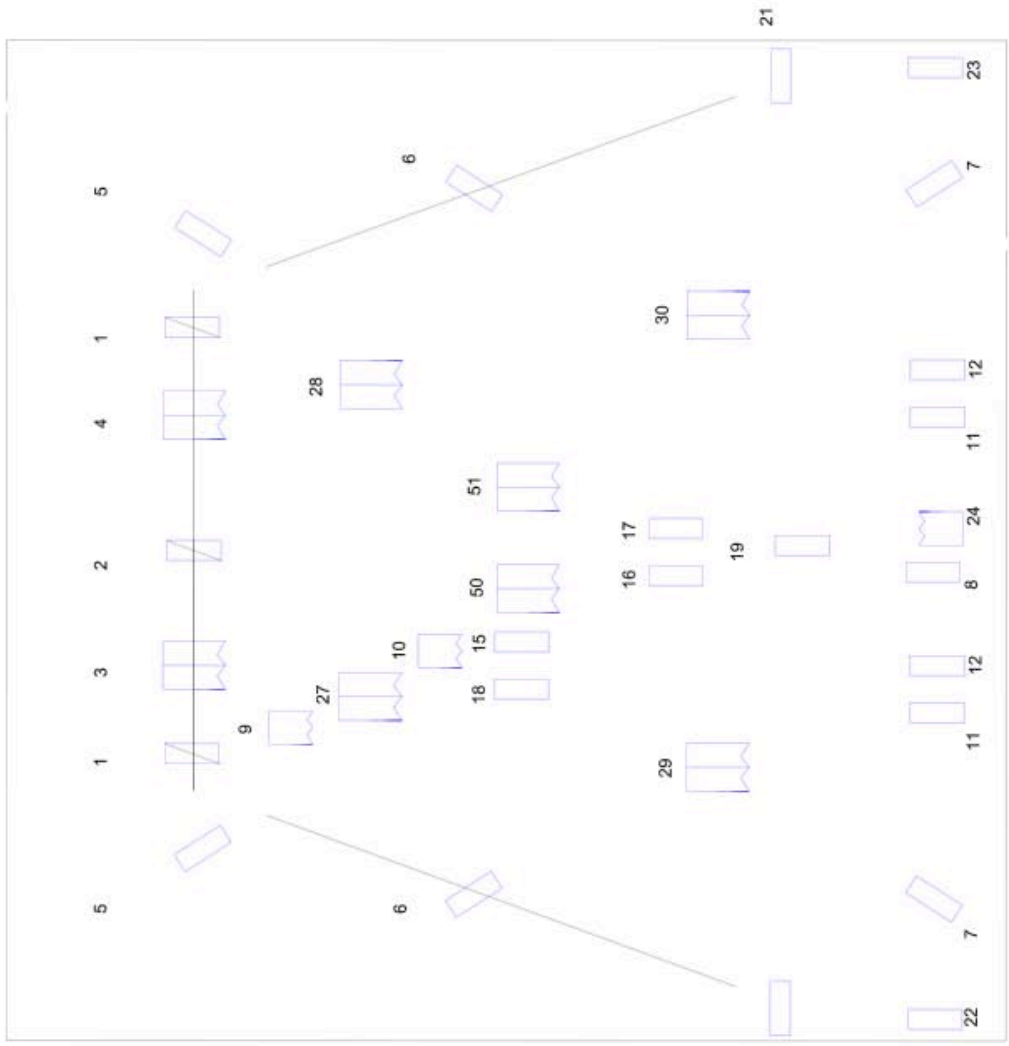
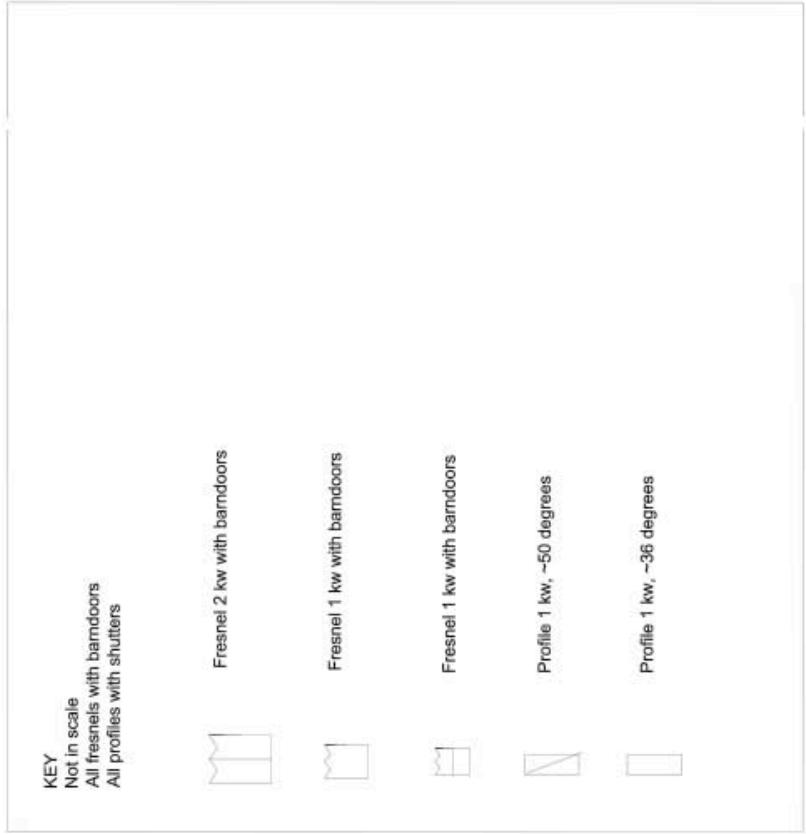
# WHS: Katoamispiste

**Key**  
note: all on floorstands  
Not in scale

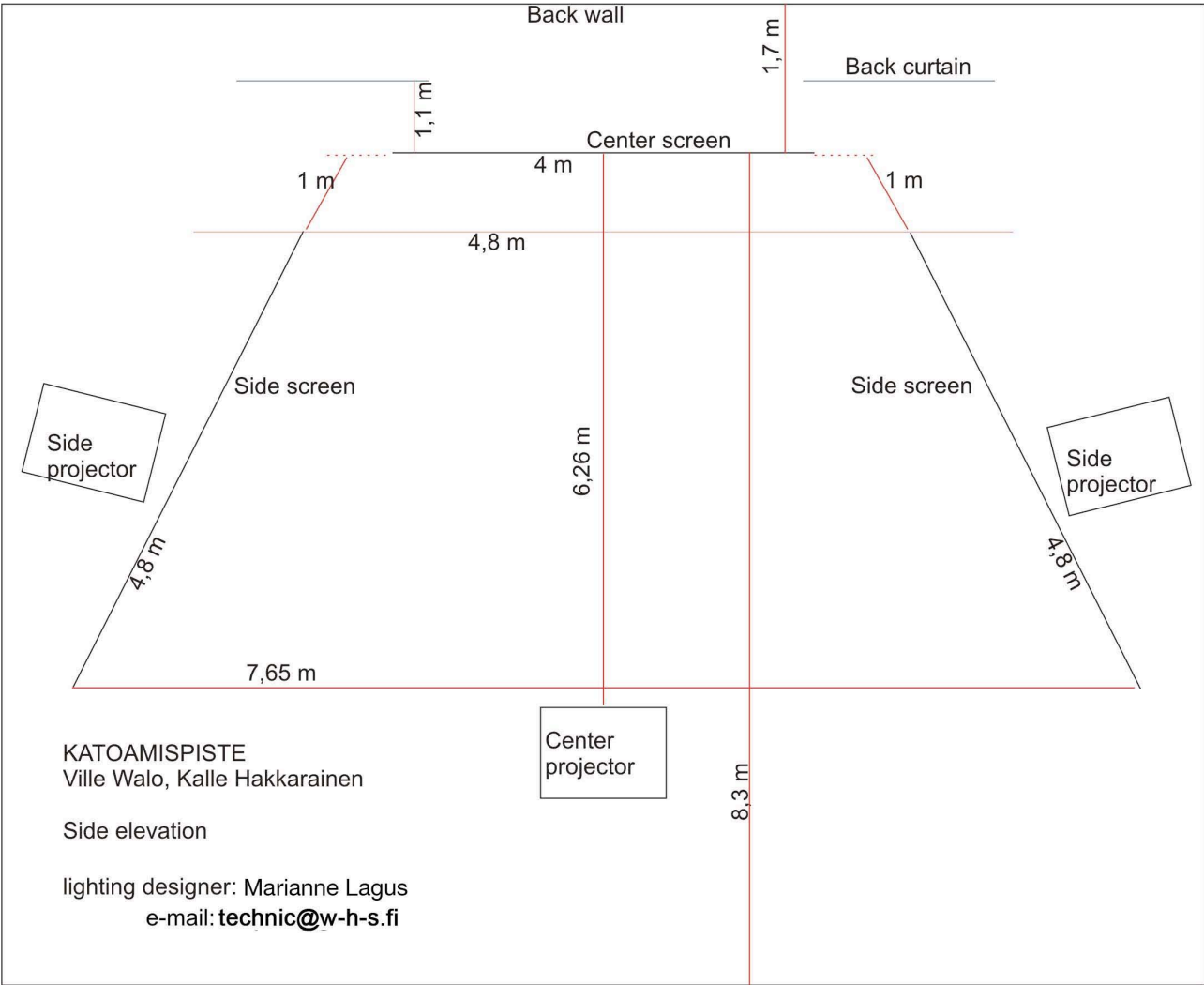
	Fresnel 500W
	Profile 1kW
	Profile 500W



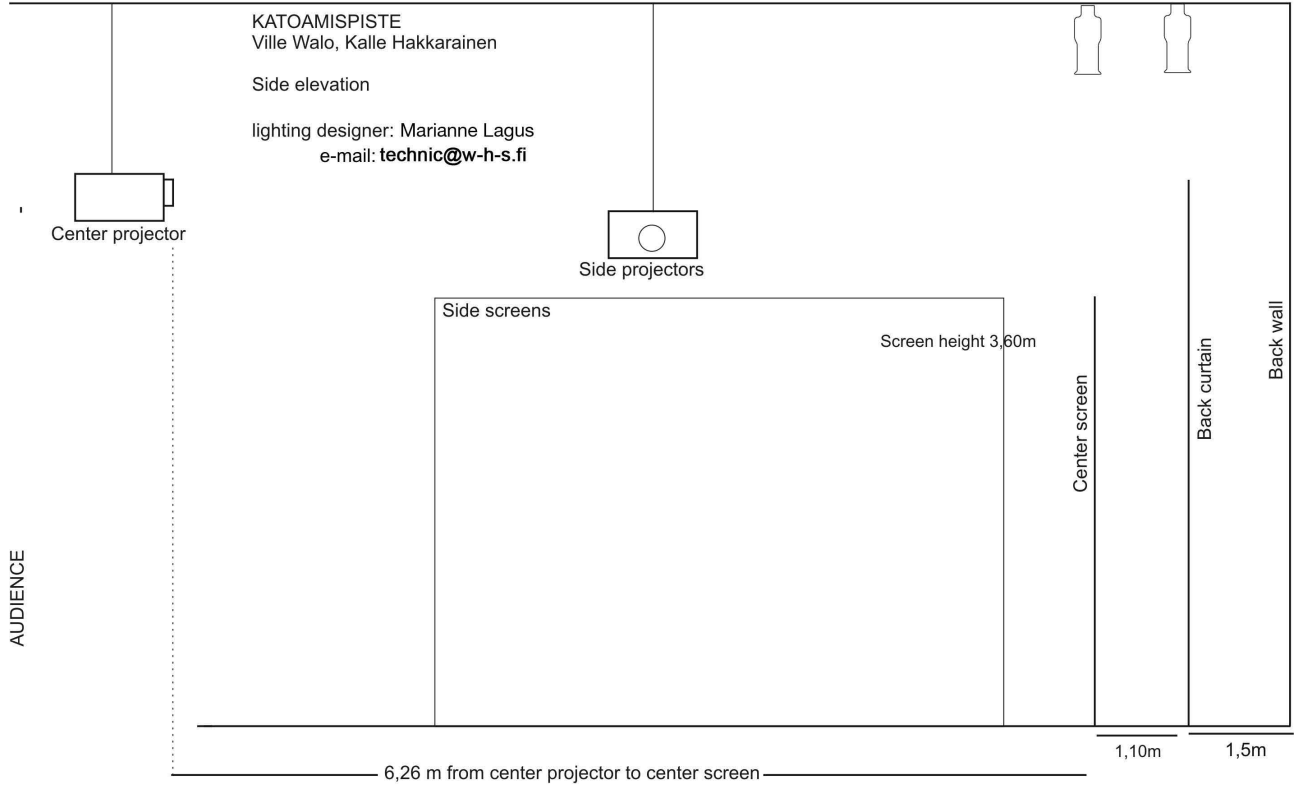
WHS: Katoamispiste



Not in scale



Not in scale



Ville Walo & Kalle Hakkarainen: Katoamispiste

## Music list

(for paying author's rights)

1. Scanner + Stephen Vitiello: Audiosphere As07 - "35 minutes 34 seconds" / 6.29min, Scannerdot Music/ Audiosphere
2. Xploding Plastix: Amateur Girlfriends Go Proskirt Agents - "Sports, Not Heavy Crime" / 2.52min, Beatservice records
3. Xploding Plastix, Amateur Girlfriends Go Proskirt Agents - "Funnybones & Lazylegs", / 4.48min, Beatservice records
4. The Herbaliser - "Mrs Chombee Takes The Plunge, DJ Food mix". ZEN RMX, Ninjatune Recordings. / 5.56min
5. DJ Food - "The Crow... Caleioiscope version" ZEN RMX, Ninjatune Recordings. / 6.50min
6. Desormais: Climate Variations - "Ruin Her Slowly" / 7.09min, Intr\_version
7. Susumu Yokota: Grinning Cat - "Sleepy Eye" / 2.44min, Skintone Records / Leaf
8. Xploding Plastix: The Donca Matic Singalongs - "Geigerteller" / 2.52min, Sony Music Entertainment (Norway) AS.
9. Xploding Plastix: The Donca Matic Singalongs - "One Bullet Fits All" / 6.04min, Sony Music Entertainment (Norway) AS.
10. Jaga Jazzist - "Kitty Wu", Fjord Focus - A n'Norwegian sampler WIRE 244/02 / 4.30min