

Ville Walo and Kalle Hakkarainen:

Odotustila

Waiting Room
A State of Waiting



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Ville Walo and Kalle Hakkarainen: *Odotustila*

State of Waiting – Waiting Room

A modern city dweller uses on an average two weeks of his life just waiting for traffic lights to change.

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

Performers: Ville Walo and Kalle Hakkarainen

Coreography: Ville Walo, Kalle Hakkarainen and Katarina McAlester

Assistance in directing: Katarina McAlester, Micke Rejström

Costumes and sets: Anne Jämsä

Light design: Marianne Lagus

Cinematography and editing: Matias Boettge and Kalle Hakkarainen

Co-production: WHS, Kiasma Theatre, Arts Council of Finland, The Cultural and Library Committee of the City of Helsinki

Premiere: 2003 Helsinki, Finland

Music:

Brothom States: *Mdrmx*

Ran Blake: *Nica's Dream*

Flanger: *Bosco's Disposable Driver*

Jan Jelinek: *They, Them*

Múm: *On the Old Mountain Radio*

Murcof: *Unison*

Kimmo Pohjonen: *Kalmukki and Emboli*

Schlammpeitziger: *Verhörspielquäkerseat*

Susumu Yokota: *Circular*

Ville Walo and Kalle Hakkarainen:

ODOTUSTILA

Juggler Ville Walo and magician Kalle Hakkarainen combine in their modern circus piece the old circus disciplines of juggling and magic, in very inventive forms, to video projection. The title *Odotustila* in Finnish stands for a waiting room or a state of waiting or expecting.

New circus is close to dance and theatre. *Odotustila* is about two men sitting on a bench of a waiting room of a station. Impatient, slow, intense, frustrated waiting turns into physical movement. In a public space the one who waits is at the same time the target of observation and the observer. The large group of people hides one inside it, but at the same time perceives, distinguishes, makes the one who waits feel his loneliness. The station is a centre of encountering, coincidences, chance, a sort of an intersection of different routes. The stage is a combination of both the waiting room and at the same time a film machinery that manipulates time up in the clock tower of the station. In the performance the illusions of magic and the physical movement of jugglery unite with video image. They form a continuous narrative whole, that is far from unambiguous or everyday reality. The movement of the objects, the images and the dance-like plasticity link through similar forms and subject. The mute, music accompanied theatre is intensive and dreamy.

In *Odotustila* the circus is not a comic sideshow, but the most important language of the whole performance. And yet there is a lot of ambivalent humour originating from absurd situations. Aesthetic, dreamy circus depicts states of mind behind the everyday situations. The surrounding world is seen through the distortions and illusions produced by the reflections in the individual's brain. In the entire performance the beauty of mysterious coincidences and the dance-like language of movement are emphasised.

Odotustila was first performed on the 26th of April 2003 in Kiasma Theatre, in Finnish National Gallery, Helsinki, Finland.

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 prize 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 contemporary circus that has rapidly occurred in the past decade. In the performances of the group Finnish contemporary circus has become a modern, independent and constantly changing form of expression that other art forms, 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 more than 20 countries, visiting over a hundred world-famous festivals, circuses, theatres and puppet theatres around the globe: 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.

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 from *Helsingin sanomat* 04.05.2003:

A surreal waiting room

Odotustila. Performers Ville Walo and Kalle Hakkarainen, planning, coreography and directing Walo, Hakkarainen, Anne Jämsä, Katarina McAlester and Micke Rejström, film and video material Matias Boettge and Kalle Hakkarainen. Kiasma-theatre.

A large part of human life is spent waiting around. There are even specific rooms and spaces built for waiting. And waiting is what *Odotustila*, a contemporary circus performance in Kiasma-theatre, is about. In the hands of magician Kalle Hakkarainen and juggler Ville Walo waiting turns physical and becomes the main point of the performance - instead of being just a transition state.

The waiting room created by Walo and Hakkarainen is a surreal space, where time gets manipulated, people walk backwards and trains dash forward like bulls into the muleta of the magician. Killing time becomes a form of art.

The approach seems indeed very playing. Ville Walo is an innovative juggler, whose work is at its best pure dancing. He does not need showy equipment. Three balls is enough, but they are used in an uncommonly ingenious way making use of the floor and his whole body. At times it feels as if the tricks were invented right there on the spot, killing time.

In *Odotustila* video footage is used in the funniest and most inventive way I have ever seen in any Finnish performance. It forms a true living set and an other space. The performers walk directly into the video image, where the story continues without a gap - a bit in the style of *Laterna Magika* from Prague.

The performance is indeed at its most victorious in the funny transitions and intersections. On the video, in a bowling alley, a column of clubs is knocked over, and at that very moment they drop on the stage to become Walo's juggling equipment.

Completely incredible is the scene, in which three Ville Walos juggle together. Two of them are video-Walos and one is real. The clubs fly around material and immaterial so, that in the end it is impossible to tell which and who is real! Behind the illusion is a perfect timing.

Odotustila is a successful combination of the possibilities offered by contemporary circus and technology, well suited for the Kiasma-theatre. Ville Walo is one of the finest "artistic" jugglers I know and Kalle Hakkarainen, only barely in his twenties, a sympathetic performer.

JUSSI TOSSAVAINEN

A review from *Teatteri* magazine 4/2003:

The unexpectedness of expecting in contemporary circus

by Tomi Purovaara

The development of traditional circus from new circus to contemporary circus has happened world wide in the course of the last thirty years – from the viewpoint of Finland almost unnoticeably. Yet even here performances are being made, that are closely linked to the general global development of circus art, that look for new ways of expression and that comment the traditions – and they seem to get more appreciation outside our country than here in Finland.

Two men are standing on the stage. They are holding two large white balls. On the white surface of the balls two closed eyes are projected, eyelids and lashes blinking slightly. When the audience has come in the eyes suddenly blink open. The video projection that appears on the background shows Helsinki Railway Station. The eyes move, exploring the station hall. The station is an empty space just as the theatre we have just arrived to. The eyes on the balls could be ours, the spectators' that are watching the performance about the station. The scene offers the spectator a conscious role: this space is Kiasma Theatre [of the Finnish National Gallery], this performance is a work of art, the duty of the spectator is to find the signs and the interpretation. A system of signs for watching contemporary circus is up till now unexistent.

The eyes close. The balls are balloons, one of which the man slowly empties. The ball and the scene shrink away. The room has been taken hold of, it is a waiting room. The men are John Does, anonymous, of us. *Odotustila* repeats the aspirations of contemporary circus to reach a total work of art. According to the hand-out programme circus is the core of the performance, its narrative language. The traditions of juggling and magic, the styles and history of video and film function as its grammar. The recorded music is minimalistically hypnotic. In the combination of an image and the movement of a live performer one might want to see the influence of early 20th century avant garde. Juggler Ville Walo continues in his work of challenging the traditions of the genre in an original style. Plastic, dance-like movement is combined to the manipulation of circus props through a calm state of presence. Surprises and threat can be seen in the being of magician Kalle Hakkarainen. The tension between the two performers is enough to carry through the whole performance, direct contact to the audience is not necessary.

A man (Ville Walo) sits on top of a rectangle-shaped wooden box in the front part of the stage. We feel our expectations towards the performer. He looks at us, recognises the expectation and starts to play with time. To signify a game he takes out a ball. Where as a waiter often moves his feet in a nervous manner just to do something, he moves the white ball – and a pair of shoes that he has taken off his feet. The shoes and the ball are travelling the routes that the man would already like to be in. Time and space do not chain the movement that essentially is included both in the shoes and the ball by definition. The static state of waiting collides with movement, the scene shall live for long.

On the opposite side of waiting is the unexpected, just as on the opposite site of reality there is illusion. The white ball denies its qualities in a scene by Kalle Hakkarainen as it climbs upwards and refuses to fall. The ball – the icon of jugglery – meets with magic. The ball is put under question, it is stripped of its old meanings. First it molds like modelling clay and in the end turns into a t-shirt that the man puts on. The scene deconstructs the strongest individual sign of jugglery.

The same happens when a bunch of clubs appear on the stage in an illusion number in which Hakkarainen knocks over a bunch of bowling clubs seen in the video projection with a ball that disappears into thin air. Afterwards video and reality blend together when Walo passes clubs with at most six video reflections of himself. The eyes of the spectator believe in the illusion, the gaze becomes a part of the juggling pattern. What charms me in the performance is its self-confident approach to tradition and modernity. Its irony is light and agile, the performers do not over-emphasise, but dare to leave the discoveries and interpretations wholly to the spectator.

A splendid scene about a man who bull fights with his long over coat takes the spectator to the time of the Lumière brothers. The mediterranean wildness of Kimmo Pohjonen's music escorts a train to the station where our men are waiting for it. A modern human being will not just wait for the train but challenges it, when it time after time approaches like a bull or an image from the past. The ironic ending of the scene nevertheless shows us our true state. The hem of the over coat gets stuck under the man's foot, the train-bull runs over him – and the spectator.

The last scene repeats the picture frames about the train we have just seen projected on the man's coat. But now the frame is empty, just like a border surrounding a picture that is not there. A juggler moves the empty rectangular frames in his hands. We see his face through them. The shape of the object has changed from a round ball to angular, the rhythm no longer flows smoothly, but clatters towards the end. A film projector starts to rattle forward an empty white film. The small pricks of dirt in the 16-millimeter film material sprinkle on the screens. The juggler exposed by the bright white light slips through the frames over and over again – the illusion of the framed picture and real-time reality get mixed.

The man over-run by the train stands on the front stage when a long tape of film starts to flood down from the ceiling. There are now three picture frames in the hands of the juggler, just as there were three trains raging forward towards us in the last triptych of pictures. But now the frames stay empty. The film heaps on the floor. The man takes one end of the film in his hand, slips it through a reel attached on the wall. He begins to pull the film, so that it trails after him, and climbs out of sight. The performance fades out, as its last image we see the man run over by the train walking back in front of us. He is holding around his neck a miniature railway on which a small electric train goes around in circles. The performance winds to its ending, the waiting is over. The last form repeats the circle of the ball in the beginning. The train stops. Lights fade out. The gaze of the spectator fades away in the darkness.

The use of circus techniques links Odotustila to contemporary circus. But instead of stopping at mere virtuosity, skill is deepened into a new, yet undefined language of image and movement. What is left of the old arena is the elliptic form of the performance and the vitality of the constantly turning motion. The research done by Walo and Hakkarainen has resulted in an intelligent and emotional performance that leaves the spectator eager to see a follow-up.

The writer has worked as a producer of new circus. He is preparing a pro gradu thesis on circus art at the university of Helsinki in the department of theatre science.

'Odotustila'

Compañía finlandesa Ville Walo & Kalle Hakkarainen

Estrena el nuevo escenario del antiguo Cine Madrid

La compañía finlandesa Ville Walo & Kalle Hakkarainen, estrenó ayer uno de los nuevos espacios de la Feria, el antiguo Cine Madrid, que ha tenido que ser totalmente adaptado para la ocasión con la colocación de gradas y construcción de un escenario. 'Odotustila', que fue la obra que presentaron los componentes de esta agrupación, agradó al público que disfrutó con su magnífica

puesta en escena. El vestuario, la música y la coreografía fueron, sin duda, otro atractivo más de esta obra que fue relatando la historia de dos hombres que se encuentran sentados en la sala de espera de una estación. A partir de este contexto, la obra se adentra en la impaciencia, el lento transcurrir del tiempo y la frustrante espera, repasando los movimientos psicológicos de los perso-

najes. Durante su estancia en este espacio público, los protagonistas son a la vez observadores y observados. Así, la estación es un lugar de encuentro, de coincidencia, una especie de intersección de diferentes rutas. La intensidad de la obra, en la que no faltan escenas de humor originadas por absurdas situaciones, está reafirmada por las sucesivas proyecciones en vídeo y por la música.

"Odotustila"

Finnish company Ville Walo & Kalle Hakkarainen

Opening of the new stage of the old Cinema Madrid

The Finnish Company Ville Walo & Kalle Hakkarainen opened yesterday one of the new spaces of the Festival, the old Cine Madrid, that was well adapted to the occasion with the assembly of amphitheatre seats and a newly built stage.

"Odotustila", which was the piece that the members of the group presented, pleased the public that enjoyed its magnificent staging. The costumes, the music and the choreography were, without doubt, another source of fascination in this piece that tells the story of two men that encounter each other while seated in the waiting room of a station. With this context as its starting point, the piece investigates impatience, the slow passing of time and the frustration of waiting, going through the psychological movements of the characters. During their stay in this public space, the protagonists are at the same time observers and the ones observed. This way, the station is a place for encounters, coincidences, a sort of intersection between different routes. The intensity of the piece, which lacks not humour rising from absurd situations, is strengthened by the continuous video projections and by the music.

Correio Braziliense
17th of July 2004

The Melancholic Face of the Modern Clown

While the public is taking their seats, two characters are at a standstill on the stage. They are waiting for the train. These characters who don't move a muscle resemble Vladimir and Estragon in *Waiting for Godot* by Samuel Beckett. Translating into Portuguese *Odotustila* means "waiting room or state" of "expectancy".

Like in the classic of theater of the absurd, they amused themselves in order to kill time. In the version of the two young illusionists, the existential idleness suggested by "nothing to do" (the opening phrase of Beckett's text) is depicted with actions. The lonely urban characters use the tricks of magic and juggling as inventive pastimes, without seeking applause, as if they were just two anonymous people in the crowd. Waiting, in itself, without a tone of merriment or enthusiasm, exposes the melancholic face of the clown. There is no pointless humor. The clowns of Walo and Hakkarainen abandon banal jokes and, without aspiration, search for a more ample sense of expectance.

The variety of clown's entertainment presented by Planeta Circo festival gripped the attention of Demetrius França, 23 years old, a student of psychology: "This kind of humor is different, healthier. There are neither stereotypes nor prejudices. They work on cause and effect." Socorro Souza, 51 years old, compares the show to other performances in Planeta Circo. "I've seen *Joaõ e o pé de feijão* and *Cabaré do Planeta*. They're really different shows, but this one is the most interesting show that I've ever seen", he evaluates.

Odotustila came directly from Finland. The Centro Cultural Banco do Brasil was extremely crowded at the first performance of the couple Ville Walo e Kalle Hakkarainen. At 9 p.m. there was a big line on the ramp that connects the theater to the ticket office. The artists of *Odotustila* have come through the connections of the cultural agent Ute Classen, a German woman who searches new talents of circus in Europe. In the last edition of Planeta Circo, the agent introduced *Once*, one of the most praised shows of the festival, by the Russian group called Derevo, that has rooted in Germany.

The illusionism makes a success in *Odotustila*. Different surfaces of projection redimension the 16mm films seen on stage. The dialog between image and reality takes the lead in the magic of the spectacle. Sometime the characters come up on the screen, sometimes on the stage: With special resources Walo multiplies himself to the point that he does juggling acts with his own clones. The public gives him a big hand while he is performing. However, there are moments, when juggling acts are excessive. Hakkarainen persists in working on white little balls although they have no dramatic function in the setting of the performance.

Jornal do Brasil
15th of July 2004

Anguish and Impatience in a Circus Show

The performers of New Circus show the frustration of a person who waits for something in CCBB

The festival Planeta Circo, whose circus tent was extremely crowded in the first week of presentation, presents two of the best exponents of European New Circus to try the limits of *the magic of circus* in Centro Cultural Banco do Brasil (CCBB). The Finns Ville Walo and Kalle Hakkarainen will bring to stage, from today (15th of July) until Sunday, a mixture of magic, video and juggling in their beautiful performance called Odotustila.

In Finnish this word means *a state of waiting*. And about this abstract concept the artists develop the 55 minutes of action. The show consists of two people in a railway station, who show through exaggerated movements and circus techniques the anguish, impatience and frustration of waiting. Exuberant in plasticity, Odotustila mixes parts of drama and comedy in a way that is enjoyable also to an adult audience. That was one of the reasons to transfer it from the circus tent into the theater of CCBB. „We could say, that is *a silent movie with sound effects*. We represent very abstract things and express ourselves through circus arts“, explains sympathetic Ville Walo, 29 years old.

He has developed the New Circus techniques since 1991, melting theatrical qualities and tap-dancing into numbers of illusionism. Kalle Hakkarainen, 22 years, is a magician – who already has won diverse prizes for his innovatory tricks – and a film maker. His experience with cameras had influence on his decision to work on the video as a main actor in the spectacle, so that it is more than simply a setting.

The experiments on Odotustila are not restricted to only the multimedia aspects. When it comes to juggling, for example, Walo prefers to use squares and even shoes, with a technique, that according to him, has never before been heard of. Meanwhile, the forms of the empty stage distort because of different reflections and lightings.

„In traditional circus you have worked on the same thing for 20 years, and present it on the stage in 7 minutes. We always do something different. And in New circus it's necessary that you don't try to *prove* anything. I don't need to do a double somersault only to show that I can. For me the circus technique is important, but it isn't the most important thing in the spectacle“, defines the artist.

This week the Planeta Circo festival also presents Circo Piccolino group from Bahia. The group will perform the show *cenascotidianas@circ.pic*, which is meant for an audience of children. The festival ends next week with another international attraction: the English company F/Z.

Schabernack im Wartesaal

Ville Walo und Kalle Hakkarainen im Tollhaus-Zelt

Wer die Filme von Aki Kaurismäki kennt, der weiß, dass die Finnen nur wenige Worte machen. Im Ausland verstummen sie völlig, denn wer versteht schon ihre Sprache. Das Duo mit dem griffigen Namen Ville Walo & Kalle Hakkarainen macht aus der Not eine Tugend. Ihre Vorstellung ist völlig stumm, wenn auch nicht lautlos. Die beiden Finnen machen eine neue Form von Zirkus, eine Mischung aus Jonglage, Zauberei und Videoprojektionen.

„Odotustila“ heißt ihre gemeinsame Show, die im Zirkuszelt beim Tollhaus ihre Deutschlandpremiere erlebte. Zunächst ste-

hen die beiden Akteure da, jeweils mit einem großen weißen Luftballon in der Hand. Die Ballons verwandeln sich durch Projektion in ein Paar Augäpfel, auf die drei Leinwandstreifen hinter ihnen wird eine große Bahnhofswartehalle projiziert, dazu gibt es die Geräuschkulisse ein- und abfahrender Züge.

Dann verschwindet Kalle Hakkarainen plötzlich von der Bühne und taucht wieder als Filmfigur auf der Leinwand auf, nimmt Platz auf einer Bank in der Bahnhofshalle und liest Zeitung. Derweil führt Ville Walo eine kleine anmutige Jongliernummer auf – mit zwei Schu-

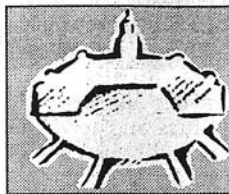
hen und zwei kleinen Bällen. Und ehe man sich versieht, sind drei Bälle im Spiel. Es ist der Beginn eines wundersamen Spiels an der Grenze zwischen Wirklichkeit und Illusion, zwischen Bühne und Videoprojektion. Odotustila heißt Wartesaal. Wie zum Zeitvertreib macht Kalle Hakkarainen Schabernack mit einer weißen Kugel und seiner Jacke, die auf einmal in der

Luft zu schweben scheint. Ville Walo hat seinen stärksten Auftritt, als er mit diversen Doppelgängern auf der Leinwand jongliert, als die fiktiven Ville Walos und der echte Walo sich die Bälle nur so zu warfen,

mit schnellen Seiten- und Positionswechseln, die den Betrachter schwindlig machen und ihn glauben lassen, dass die Sache doch nicht ganz mit rechten Dingen zugehen kann.

Perfekt ist das Timing zwischen dem Geschehen auf der Bühne und den Projektionen auf die drei versetzten Leinwände, auf denen auch einmal das Innere einer Uhr oder ein Treppenaufgang zu sehen sind. Nach etwa fünfzig Minuten ist die Vorstellung schon vorbei. Zugaben werden auch nach dem heftigen Beifall von den halb gefüllten Bänken nicht gegeben.

Peter Kohl



Kultur-
Fächer

Ouest-France
29th of November 2004

« Odotustila », la magie sur la scène de Jean-Vilar

« Odotustila, a state of waiting », le spectacle de cirque proposé dans le cadre des Boréales par deux artistes finlandais, Ville Walo et Kalle Hakkarainen, a fait salle comble à l'espace Jean-Vilar. Un spectacle enchanteur.

Sur scène, trois écrans géants diffusent des images de la gare d'Helsinki. Un homme est assis sur un banc, face au public. Jongleur, Ville Walo, commence son numéro. A la façon de « La rose pourpre du Caire », il lance une balle qui se trouve projetée... sur l'écran. Plus tard, c'est le jongleur lui-même qui disparaît de la scène pour se retrouver dans la gare... D'écran en

écran, il se démultiplie au cours d'une partie de jonglage qu'il débute seul et qu'il termine à six puis à huit. Les gestes des artistes fusionnent. La réalité devient illusion... « A partir de l'attente, créer le mouvement... » Du point de départ de ce spectacle, créé avec son compère magicien Kalle Hakkarainen, Ville Walo enchaîne les numéros. Sur la scène, les deux hommes se croisent, présentent leurs numéros à tour de rôle. Le jeune magicien Kalle Hakkarainen joue également avec les écrans. Une performance poétique et inventive qui a visiblement comblé les nombreux spectateurs, unanimes à la sortie du spectacle pour féliciter les deux Finlandais.



Le jongleur Ville Walo joue avec les écrans.



Le magicien Kalle Hakkarainen a présenté des numéros hallucinants.

Cirque contemporain - CRITIQUE

Dans l'attente d'Odotustila

► Entre cirque, vidéo et magie, Odotustila est un bonheur jonglé. Ludique et poétique.

Découvrir une perle comme "Odotustila" dans le long collier des créations de cirque contemporain est un petit bonheur qui mérite d'être partagé. Présenté aux Halles de Schaerbeek ce mardi dans le cadre des "Halles aux enfants" et du Festival international jeunes publics, ce spectacle mêle les cordes ludiques et poétiques pour une heure teintée d'une nostalgie qui ravira les amoureux des gares. Lieux de tous les (dés)espoirs, des départs et des arrivées, ces espaces donnent libre cours à l'imagination. Les Finlandais Ville Walo, Kalle Hakkarainem et Anne Jämsä s'en sont donné à cœur joie dans "Odotustila", attende en Finlandais. Après avoir fait une halte heureuse à Tournai "Odotustila" arrive à Bruxelles. Belle occasion familiale d'aller humer l'air de la création nordique. Là où tuer le temps devient un art, où les gens marchent à l'envers et où les trains foncent comme des taureaux. Mêlant réel et virtuel, passé et futur, les acro-jongleurs remontent le temps pour mieux le devancer ensuite. Passant de l'attente au mouvement ou de la scène à l'écran par un jeu de vidéo plutôt bluffant, ils nous emmènent à leur tour en voyage, hors des rails battus. Et l'on croit parfois retrouver l'esprit de la *Laterna Magika* de Prague.

Jongleur inspiré par les comédies musicales et les mouvements artistiques du début du XIX^e siècle comme le Bauhaus ou le modernisme, Ville Walo s'allie avec le magicien Kalle Hakkarainem doué pour mélanger magie et jonglage. Le duo forme un ensemble particulier et laisse en mémoire ces balles perdues à la gare d'Helsinki pour un voyage dont on revient légèrement différent, bercé par l'illusion de la magie et la nostalgie des lieux d'attente, les fameux "Odotustila".

L.B.

► Bruxelles, le 21 novembre à 20h30 aux Halles de Schaerbeek. De 8 à 12 euros.
Renseignements: 02.218.21.07 ou halles.be.

Contemporary Circus - REVIEW

Waiting for Odotustila

Between circus, video and magic, Odotustila is juggled happiness. Playful and poetic.

To find a pearl like "Odotustila" in the long necklace of contemporary circus productions is a little stroke of good luck that deserves to be shared. Presented in Halles de Schaerbeek this Tuesday in the program of "Halles for Children" and the International Young Public Festival, this performance mixes strands of playfulness and poetic expression for an hour that is coloured by a nostalgia that delights all who love train stations. Place for all the hopes (and despairs), the departures and arrivals, this place sets ones imagination free. The Finns Ville Walo, Kalle Hakkarainen and Anne Jämsä have gone for it with happy hearts in "Odotustila", waiting in Finnish. After making a fortunate stop in Tournai "Odotustila" arrives to Brussels. A good change for the family to go breathe the airs of Nordic creation. There where killing time becomes an art form, where people walk backwards and where trains forge ahead like bulls. Mixing reality with virtual, past with future, the acro-jugglers manipulate time for their own good. Passing from waiting to movement or from stage to screen for a most bluffing video game, they send us in their turn to travel, outside the trampled paths. And at times one thinks one finds again the spirit of Laterna Magika of Prague.

A juggler inspired by musical comedies and the artistic movements of the beginning of 20th century like Bauhaus or modernism, Ville Walo allies with magician Kalle Hakkarainen, gifted in mixing magic and juggling. The duo forms a very particular ensemble and leaves in the memory these balls lost in the station of Helsinki for a voyage in which one becomes slightly different, nourished by the illusion of the magic and the nostalgia of the waiting rooms, the famous "Odotustila".

L.B.

Le Libre Belgique, 21st of November 2006

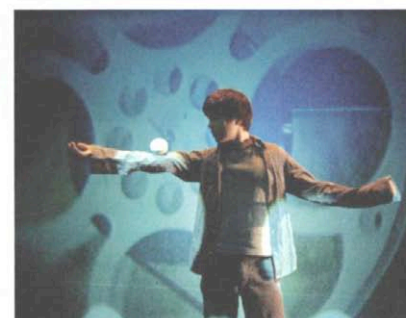


PÉRIGUEUX/VILLE WALO ET KALLE HAKKARAINEN
Odotustila

Création 23 avril 2003 (Helsinki, Finlande)
Diffusion 7 novembre 2006, Maison de la Culture (Tournai, Belgique) ; 11 novembre 2006, Rabo Theatre (Hengelo, Pays-Bas)
Contact <http://walonet.com>

Ville Walo, le jongleur, et Kalle Hakkarainen, le magicien, sont des maîtres de l'illusion, avec ou sans balles, massues ou autres objets. Ils font partie des meilleurs jongleurs mondiaux, notamment pour Jérôme

Thomas qui les avait mis en scène dans *Milkday*. Très innovant lors de sa création, ce spectacle, toujours très poétique, s'avère aujourd'hui un peu daté. *Odotustila* (salle d'attente en finlandais) multiplie les dimensions spatiales par l'intervention d'une vidéo projetée sur un mur découpé en trois pans superposés, artifice permettant aux objets comme aux artistes de passer d'une réalité à une autre. Nous voici donc autant dans un théâtre de Périgueux que dans la gare d'Helsinki. Des allers-



retours d'autant plus vertigineux, que, à Helsinki, le film se déroule à l'envers ! Les balles passent du plateau à l'écran, Kalle Hakkarainen joue de six mains un air de piano, Ville Walo, sur des musiques électro, devient deux, trois, six dans un improbable ballet d'échange de massues avec lui-même ● CÉLINE JACQ

Périgueux / Ville Walo et Kalle Hakkarainen

Odotustila

Ville Walo, the juggler, and Kalle Hakkarainen, the magian, are masters of illusion, with or without balls, clubs or other objects. They are some of the best jugglers in the world, notably for Jérôme Thomas under whose direction they performed in *Milkday*. Very innovative at the time of its creation, this performance, always very poetic, today bears the marks of its time. *Odotustila* (waiting room in Finnish) multiplies the spatial dimensions to allow interventions of a video projected on a wall sliced in three superimposed sections, a device that permits objects as well as the artists to pass from one reality to another. We therefore find ourselves as much in a theatre in Périgueux as in the station of Helsinki. The back and forth trips are so vertiginous, that, in Helsinki, the film unrolls backwards! The balls pass from stage to screen, Kalle Hakkarainen plays with six hands a piano melody, Ville Walo, accompanied by electronic music, splits in two, three, six in an unlikely ballet of exchanging clubs with himself.

Céline Jacq

Information 21. August 2007

CIRCUS PERFORMANCE

In and out of fictive rooms

Fiction and reality mix together in the sparkling juggling performance "Waiting Room". The pastimes of urban life are told about in a magical way through multimedia

21. August 2007

By: METTE GARFIELD

How do they do it?! That's what one thinks over and over again when watching the juggling and magic tricks of Ville Walo & Kalle Hakkarainen in the performance Waiting Room. Shoes and clubs are thrown elegantly in the air around the performers body - as if gravity didn't exist - and a railway glides adventurously around the other performers head. But the most peculiar part is that they also walk in and out of fictive rooms. First they are physically present on stage - then they walk with great ease and confidence straight into the film that is being projected on the screens further back on the stage.

Suddenly they are back in the physical reality, where they throw clubs from the stage reality back into the fictional versions of themselves in the film.

With precise rhythmic timing, understated humour and steel-steady hands a story about waiting in modern cities is presented - about the restless and promising time on the bench in the railway station. And in Waiting Room it is spent with pastimes of the very highest class of exclusive juggling.

It suits now the genre of new circus to mix itself with hip multimedia-play, with the illustrious borderlines between fiction and reality, as well as sophisticated electronic music.

One more performance of the new circus genre is thus presented under the New Circus Festival of Copenhagen International Theatre, where there still are two performances in waiting.

Balloon eyes

The set of Waiting Room is simple. On boxes and the back wall we see film clips of anonymous open spaces that play along in the story.

Before the illusionist Ville and the magician Kalle show their skills, a creepy and comical intro is introduced with traits of alienating video art à la Gary Hill.

Ville and Kalle stand each on their side of the scene with each their own gigantic white balloon, on which a film of an eyelid is projected.

On the back wall of the stage fall black shadows of their figures, and in this simple way exciting depths and dimensions are created in the scenic image.

Suddenly the eyes on the balloons open. They are green and look around in all directions in a bewildered way – as if they are already looking for the clubs that are about to be thrown and conjured with in the room. The gaze of the audience is thus also present fictively on stage.

It may be hard to get the time to pass in a railway station, but in the Waiting Room of Ville and Kalle time flies away – in and out of fictive rooms.

Alt Om Aarhus

Beautiful circus innovation

"Odotustila / Waiting Room" is 60 *delightful* minutes with poetic images, funny playfulness and surprising new circus.

New Circus



"Waiting Room" is Finnish – not French as one could expect, when we are talking about new circus. The type of circus where tent fabric, wild animals and small specialized achievement-focused numbers in a row without a thematic connection are replaced by a thought-out performance totality that mixes theatre, dance and acrobatics in an often poetic cocktail.

That the two co-workers in "Waiting Room", juggler Ville Walo and magician Kalle Hakkarainen don't come from the south, but the north, certainly doesn't do any harm. Because they know their crafts and more to it. The performance is put together in an enjoyably innovative manner, and it absorbs in a refreshing and magical way the modern technology inside a new circus concept in the form of a play with the film medium. Entertainingly and effortlessly the two artists go in and out of the film that runs on screens in the background. As if it was of the same matter that the stage's reality is made of.

The cinematographic element is present right from the opening image, in which two closed eyes are projected on two big white balloons that the artists are holding in front of themselves. For a long time we see just the closed eyes. The twitching in the corners and the apple of the eye underneath that moves slowly. And then the eyelids spring open and two stirring eyes can be seen. The eyes seek around. Up, down and to the sides. Just as the balls and clubs with which we soon see the artists subtly filling the time of waiting at the railway station, which is a frame for the show.

The candid and thoroughly tender tone, with which the two artists fill the waiting time, is priceless beautiful. Velvety, simple and elegant. The two Finns clearly cultivate the art of conjuring nuances and surprises out of rather simple conditions. And the whole time playing with the material, the space and our horizon of expectations stays in the centre.

Kalle Hakkarainen has the most magical and mobile fingers that I have ever seen. From a little thumb-twiddling beginning they suddenly gallop in and out between each other in an enchanted juggling play. He gets a little white ball to move across both his body, shirt and film screen. Catches trains with his fluttering coat. And towards the end he stands captured by a train and two wagons that spin around and around with a fine little noise on a railway that he comes in with, wearing it around his neck like an other kind of necklace studded with rails.

Ville Walo supplements him grandly. He starts by juggling white balls. And the great thing about it is that it's not the technique, despite his skilfulness, that we focus on, but instead the lines, rhythms and figures that he shapes in the space. He dances just as much as he juggles. The two things glide in and over each other with a beautiful rhythm and perfect timing. And often in a subtle play with each other. For example with the cinematic copies of himself in a nice scene, in which he in the end juggles with all together six copies of himself, whilst the clubs of the film and the stage match, supplement and chase each other.

So in this way a time of waiting, that none of us felt like we were in, suddenly becomes 60 joyful minutes. That, by the way, also includes beautiful music and handsome images that flourish together stylishly with the poetic magic of the two artists. A performance that can be warmly recommended. Also for children.

Af Kirsten Dahl

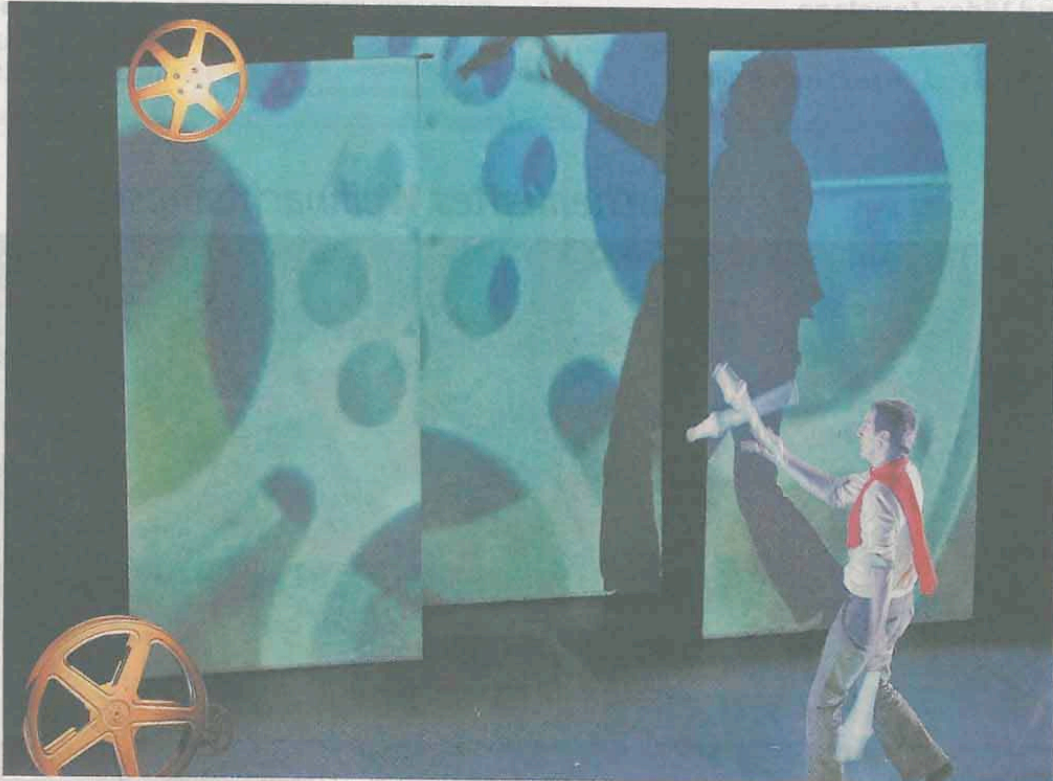
" Odotustila/Waiting Room"

With and by Ville Walo and Kalle Hakkarainen. Premiere in Koreografisk Center Archauz (before GRAN) 4.9 at 8 PM. Also playing 5.9 at 5.30 PM and 8 PM.

Zauberhafte Zirkuswelten

„Cirq'ouleur“:

Am Samstag endete in den Herner Flottmann-Hallen das erste Internationale Zirkustheaterfestival



Jonglieren nicht nur mit Kegeln, sondern mit Raum und Zeit: Kalle Hakkarainen, hier im Bild, und sein Kollege Ville Walo lassen durch den Einsatz von Videoprojektionen in ihrer Performance die Grenze zwischen Schein und Realität verschwimmen.

Fotos: Gero Helm

Ritsch, ritsch, ritsch – nur das leise, gleichmäßige Geräusch des sich drehenden Diabolo ist zu hören. Die Zuschauer im Theatersaal der Flottmann-Hallen sind mucksmäuschenstill. Im schummerigen Licht steht das Schweizer Duo Tr'espace auf der Bühne. Die beiden Artisten Petronella v. Zerboni und Roman Müller präsentieren ihre Diabolonummer „Duett Tr'espace“.

Ihre Darbietung ist die erste von zwei eindrucksvollen Vorstellungen, die am Samstagabend in den Flottmann-Hallen zu sehen waren. Im Anschluss an das Schweizer Duo zeigten die Finnen Ville Walo und Kalle Hakkarainen ihr Programm „Odotustila – Waiting Room“. Mit dieser Doppelvorstellung ging das erste Internationale Festival für Zirkustheater „Cirq'ouleur“ zu Ende.

Fesselnde Momente

Das Duo Tr'espace begeistert sein Publikum mit einer Mischung aus Jonglage und Tanz.

[...]

Raum-Zeit-Jonglage

Nach einer kurzen Pause und dem Umzug in den zweiten Theatersaal der Flottmann-Hallen geht es mit der Darbietung von Ville Walos und Kalle Hakkarainens „Odotustila“ weiter. Odotustila ist das finni-

sche Wort für Warteraum – und genau dorthin entführen die Artisten ihre Zuschauer: in den Warteraum einer Bahnhofshalle.

In ihre Jonglage-Performance lassen sie Videoinstallationen einfließen. Die Bilder zeigen eine Bahnhofshalle, fahrende Züge, Augen, die das Geschehen am Bahnhof um sie herum beobachten.

Sie jonglieren mit Bällen und Schuhen, präsentieren ein unglaubliches Fingerspiel. Die Filmbilder suchen sich ihre Projektionsflächen. Ein Koffer, eine Jacke, große Luftballons – alles kann zur Leinwand werden.

Das Faszination ihrer Show beruht nicht allein auf der Jonglage mit Bällen, Kegeln oder Quadraten. Walo und Hakkarainen jonglieren mit Zeit und Raum. Sie lassen die Grenze verschwimmen zwi-

schen Schein und Realität, zwischen dem, was nur auf die Leinwand projiziert wird und dem, was auf der Bühne existiert. Die Jonglage-Darbietung wird zur Zaubervorstellung voll Magie und Illusion.

ONLINE Fotostrecke auf DerWesten.de/Herne

DAS FESTIVAL

Deutschland-Premiere

Zeitgenössischer Zirkus ist in den Flottmann-Hallen nichts Neues. Das Festival war jedoch das erste seiner Art – nicht nur in Herne, sondern in ganz Deutschland. Im Rahmen von Ruhr.2010 präsentierten Artisten aus Spanien, Finnland, Belgien, Deutschland und der Schweiz die Facetten des Zirkustheaters.

Magical circus worlds

"Cirq'ouleur": On Saturday the first circus theatre festival ended in the Flottmann-Hallen in Herne

Jennifer Kalischewski

Juggling not only with clubs, but with time and space: Ville Walo, here in the photo, and his colleague Kalle Hakkarainen make the boundaries between appearance and reality disappear by adding video projections to their performance. Photos: Gero Heim

Hiss, hiss, hiss – only the low repetitive sound of the spinning diabolos can be heard. The spectators in the Flottmann-Hallen theatre space are quiet as mice. Under the dim lights the swiss duet Tr'espace stands on the stage. The artists Petronella v. Zerboni and Roman Müller present their diabolo number "Duet Tr'espace".

Their presentation is the first of the two impressive performances that could be seen in the Flottmann-Hallen on Saturday. After the Swiss duet ended, the Finns Ville Walo and Kalle Hakkarainen presented their show "Odotustila – Waiting Room". With this double performance the first International Festival for Circus Theatre "Circ'ouleur" ended.

[...]

Time – space – juggling

After a short pause and moving over to the other theatre hall of the Flottmann-Hallen, the evening continues with the performance "Odotustila" by Ville Walo and Kalle Hakkarainen. Odotustila is the Finnish word for waiting room – and this is exactly where the two artists take their audience: in the waiting room of a railway station.

They are letting video projections flow into their juggling performance. The images are showing us railway station halls, moving trains, eyes that are watching all that occurs in the station.

They juggle with balls and shoes, present an unbelievable play of fingers. The film images find their projection surfaces. A trunk, a coat, big balloons – everything can turn into a screen.

The fascination of their show is not caused solely by the juggling with balls, clubs or rectangles. Walo and Hakkarainen juggle with time and space. They let the borders between appearance and reality disappear, blending together that which is only projected on the screen with that which exists on the stage. The juggling show becomes a conjuring performance full of magic and illusion.

The Festival – German premiere

Contemporary circus is nothing new in the Flottmann-Hallen. But this festival is the first of its kind – not only in Herne, but in all of Germany. In the framework of Ruhr2010 artists from Spain, Finland, Belgium, Germany and Switzerland present the different aspects of circus theatre.

Odotustila 2003-2010

Past performance examples :

2010

Festival Cirq'ouleur, Herne, Germany
Festival ANIMO, Kwidzyn, Poland
Shanghai World Expo, Shanghai, China
Chuncheon Mime Festival, Chuncheon, South Korea
Macau Arts Festival, Macao
Festival Polo Circo, Buenos Aires, Argentina
Espace Jacques Prévert, Aulnay sous Bois, France
Festival Nez Rouge, Saint-Orens de Gameville, France

2009

Fliegende Bauten, Hamburg, Germany
Festival Internacional de Teatro de Bonecos, Belo Horizonte, MG, Brazil
Th. Jean Vilar, St Quentin, France
Espace Jean Legendre, Compiègne, France
Forum de Blanc Mesnil, France
Centre Culturel de Ramonville, France
Espace Jeliote, Oloron st Marie, France

2008

Teatro della Tosse, Genova, Italy
Cavallerizza Reale, Torino, Italy
Institut Finlandais, Paris, France
Lieu Unique, Nantes, France

2007

Unidram Festival, Potsdam, Germany
Århus Festival, Århus, Denmark
Noorderzon, Groningen, Netherlands
KIT, Copenhagen, Denmark
Special event, Riga, Latvia
Humorologie, Kortrijk, Belgium
Cibulak Festival, Pezinok, Slovak Republic

2006

Abbaye de Neumünster, Luxembourg
La Condition Publique, Roubaix, France
Les Halles, Schaerbeek, Belgium
Rabo Theater, Hengelo, Holland
Mimorial, Kolin, Czech Republic
Vila do Conde, Portugal
Mimos Festival, Perigueux, France
Trapezi-Reus, Catalonia, Spain

2005

Cine-Teatro Joaquim D'Almeida, Montijo, Portugal
Casa das artes de Famalicao, V.N. Famalicao, Portugal
Centro Cultural Vila Flor, Guimaraes, Portugal
Teatro Virginia, Torres Novas, Portugal
Auditorio Fernando Lopes-Graca, Almada, Portugal
Cine Teatro de Alcobaca, Alcobaca, Portugal
Festival Novog Cirkusa, Zagreb, Croatia
Flow 05, Helsinki, Finland

2004

Feria de Teatro de Castilla y Leon, Spain
La Piazza, Augsburg, Germany
Planeta Circo, Brasilia, Brazil
Kulturzentrum Tollhaus, Karlsruhe, Germany
Huima Festival, Helsinki, Finland

2003

Premiere, Kiasma Theatre, Helsinki, Finland

Technical Rider

ODOTUSTILA

STAFF ON TOUR

Two actors – 2 technicians – 1 manager

STAGE

Dimensions required

The minimum dimensions of stage are:

Height: 4,5 meters minimum to light rig

Width: 8 meters (10 meters from wall to wall)

Depth: 9 meters

No more than 1% tilt of floor

Stage masking

- 2 black curtains that can be hung upstage and cover the back wall, leaving a small slit in between
- 2 black curtain legs between projection screens (projection screens provided by the company)
- black side curtain legs, to mask the offstage areas from the audience view
- preferably a black floor
- black dance carpets if the floor surface is not very smooth, (carpets preferably not lengthwise but horizontally arranged)
- preferably a front curtain

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 the centre of front-stage. There are two projectors, one video projector and another 16mm film projector. The projectors are 50-80 cm high, measured from the level of the stage floor (consider the possibility of partial prevention of stage visibility to some of the front audience seats).

[- If the depth of the stage is smaller than 9 meters, the positioning of the projectors will have to be on the audience side, approximately 9 m from the back wall of the stage.

- If the stage floor level is above the audience, and the stage depth is below 9 m, we need a box or a table of the same height as the stage to be placed under the projectors.]

- intercom between stage left wing and lighting board

SET

3 projection screens supplied by the company, suspended.

- 12 stage weights for the screens (not bigger than 20 x 15 x 10 cm)
- The set is composed of various accessories (film reels, 16mm projector, wooden boxes etc.), some are suspended.
- 1 roll (25 m) of black gaffer tape (width 5 cm)
 - 1 roll (10 m) of thin white tape (paper or plastic)
 - 1 chair, light-weight & firm

PROJECTOR

Video projector will be supplied by the company. Projector will be placed on the floor at the front-stage.

One 16mm film projector, if available. (Otherwise supplied by the company. But we only have a projector that uses 220-230V currency.)

- Direct electricity for projectors and shutter to downstage centre (2 schuko sockets), and another circuit to downstage centre trough an on/off switch in stage left wing (1 schuko socket).
- Direct electricity for video players, video mixer and computer to stage left wing (5 schuko sockets).

LIGHTING

Lights:

- DMX lighting control board with cues and crossfade function.
- 42 ch (min. a´ 2kW)

DMX:

- A 5pin DMX feed from front of house to downstage centre (for a shutter of video projector.)
- Control (light control desk) in FOH, 5pin DMX input and 3 electrical feeds

Lights preferably pre-hung and patched before company's arrival.

Lanterns:

27 x Profile 1kW (with shutters)
7 of them 50degrees
20 of them 36 degrees

6 x Fresnel 2kW (with barn doors)

11 x Fresnel 1kW (with barn doors)

2 x Par64 CP60

5 x Pinspot (PAR36 VNSP)

Working light:

Blue small working lights behind projection screens, and on the stage left behind a curtain.

SOUND SYSTEM

- Sound system must be supplied by the theatre
 - Sound Desk with 6 input channels
 - 1 MiniDisc or CD player (for back up)
 - 2 DI-boxes (2 supplied by company, totally 4 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 the stage left behind a curtain.
- PA: about 2x1kw per 300 people
- Sufficient stage monitoring
 - one microphone stand (no microphone)

DRESSING ROOMS

- 1 dressing room with shower and 2 towels (near the place of performance, heated if necessary, well lit, lockable or guarded, with chairs, a mirror, a WC)
- iron and ironing board for clothes
- hangers for clothes (10)
- Bottles of water
- catering: fruits, fruit juice, sandwiches (vegetarian) for 4 persons...

ACCOMMODATION

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

TECNICAL STAFF

Set up takes approximately 10 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 12 minutes

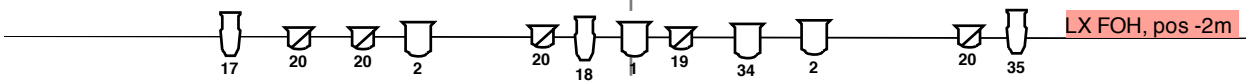
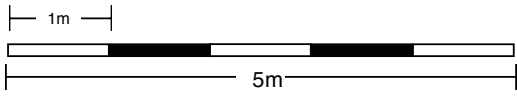
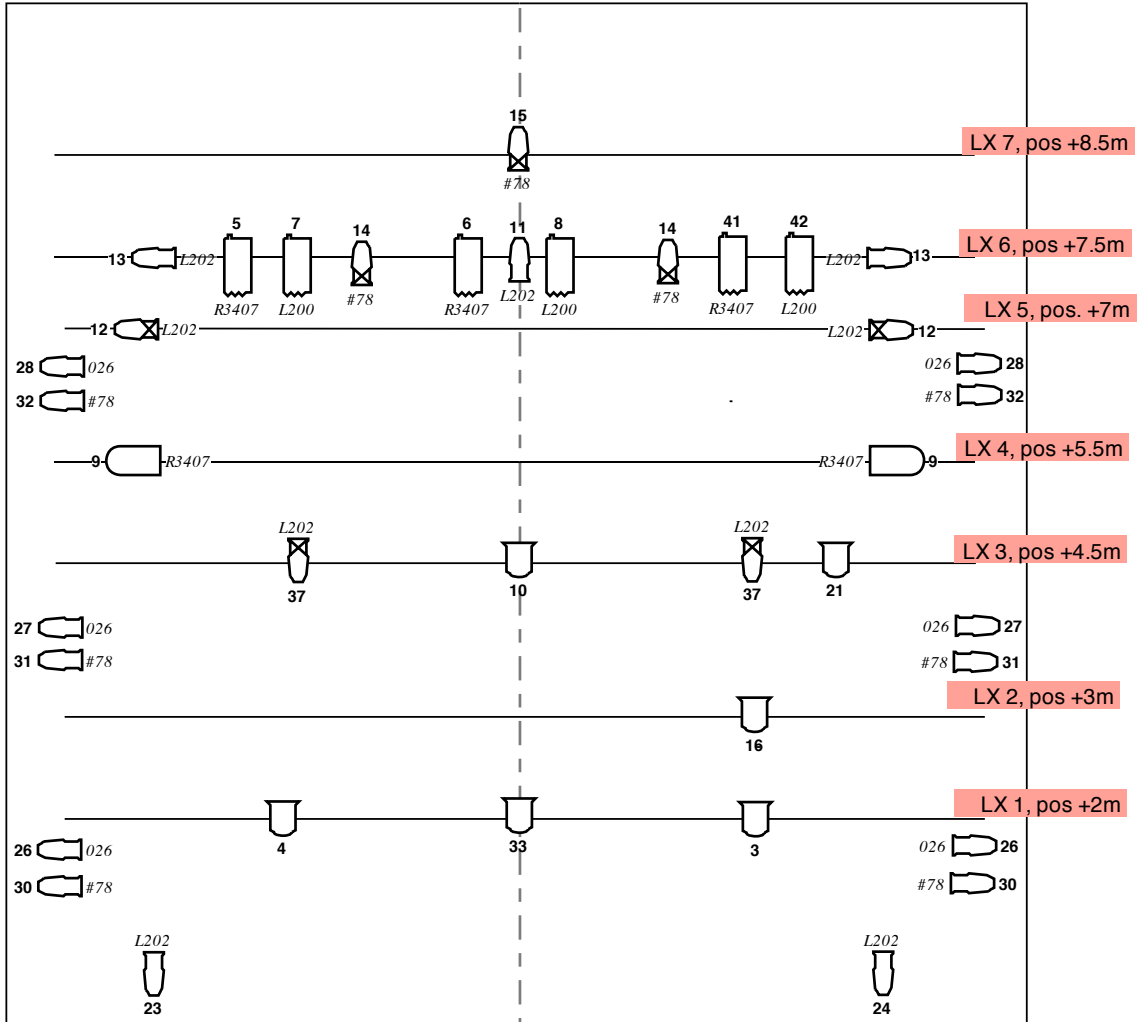
Duration of show: 55 minutes

If anything needs to be clarified or any questions appear, please do not hesitate to contact us.

Technical contact:

technic@w-h-s.fi

Optimal trim height for LX bars is 7 meters

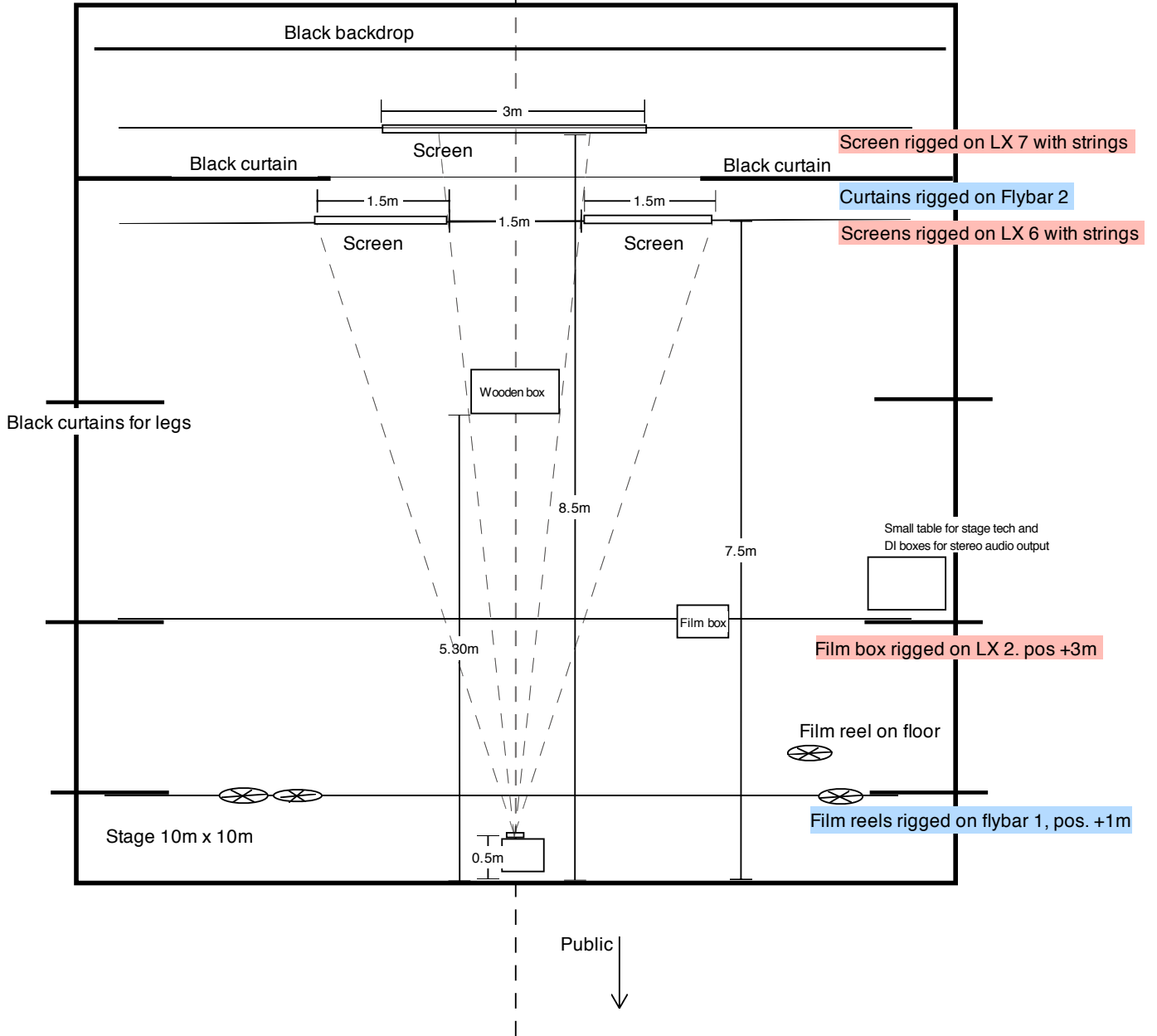


Key	
	36° Profile
	50° Profile
	1kW Fresnel
	2kW Fresnel
	par64 CP62
Color	
Channel	

<h1>Odotustila</h1>		<h2>Light Plot</h2>
Venue: Universal		
Designer: Marianne Lagus		
Contact: technic@w-h-s.fi		

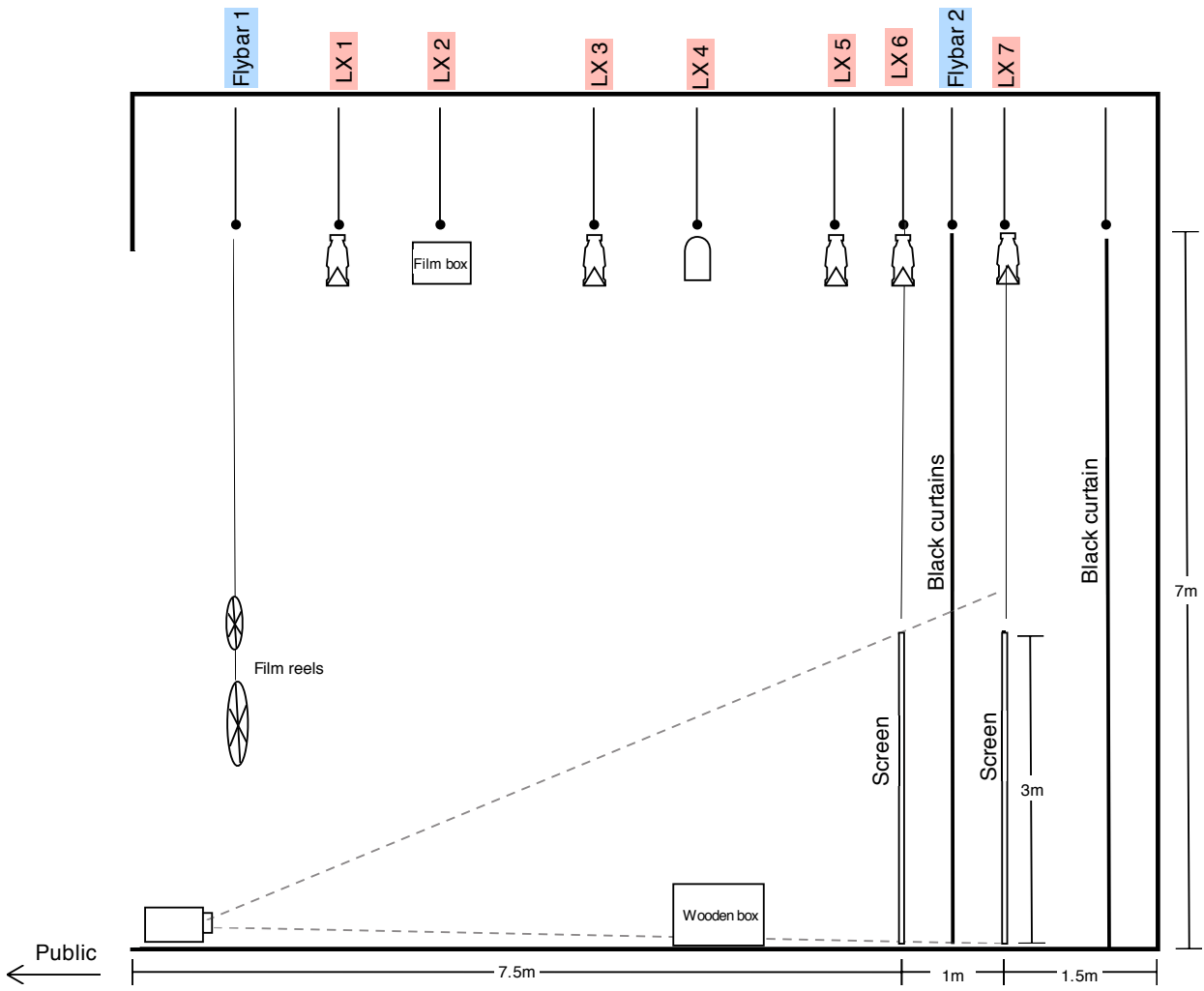
ODOTUSTILA : SET PLAN

e-mail: technic@w-h-s.fi



ODOTUSTILA : SIDE ELEVATION

e-mail: technic@w-h-s.fi



Ville Walo & Kalle Hakkarainen: Odotustila

Music list

(for author's rights payment)

Artist	Record	Song	Duration
Susumu Yokota	Magic thread	Circular	5:45
Kimmo Pohjonen	Kielo	Kalmukki	3:06
Kimmo Pohjonen	Kielo	Emboli	40 sec
Schlammpeitziger (Jo Zimmermann)	Collected Simple songs of my temporary past	Verhörspielquäkerseat	3:10
Flanger (Friedman/Schmidt)	Midnight Sound	Bosco's Disposable Driver	3:30
Jan Jelinek	Loopfinding Jazz Records	They, Them	6:22
Ran Blake (Horace Silver)	Wire Tapper	Nica's Dream	2:00
Múm	Please smile my noise bleed	On the old mountain radio	2:00
Brothom States	Claro	Mdrmx	4:00
Murcof	Martes	Unison	4:50