



VILLE WALO &
KALLE NIO / WHS :

PUUN SYY

TREE'S FAULT / WOOD FIBRE

OBJECT THEATRE / CIRQUE

Ville Walo & Kalle Nio / WHS :

Puun syy

Wood Fibre / Tree's Fault

Contact:

Mechelininkatu 10 A 9, 00100 Helsinki, Finland

Tel. +358 50 587 7042 / +358 50 370 5123

Fax. +358 9 454 6721

info@w-hs.fi

www.w-h-s.fi

Ville Walo & Kalle Nio / WHS :

Puun syy

Wood Fibre / Tree's Fault

"Finland's oldest pine tree is approximately 780 years of age. The oldest living Finnish person is 111 years old."

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

Performers: Ville Walo and Kalle Nio

Set and costume design: Anne Jämsä

Light design: Ainu Palmu

Light technician: Meri Ekola

Sound design: Mikko Hynninen, Samuli Kosminen

Cinematography: Teemu Liakka

Video editing: Kalle Nio

Drawings: Anne Jämsä

Fragments of old propaganda film: Trees That Reach the Sky, 1945, Canada.
Dir. B. Zinkan

Production: WHS and Kiasma Theatre

The performance has been supported by:

Cirko - Center for New Circus, Alfred Kordelin Foundation, PACT Zollverein
Performing Arts Choreographisches Zentrum NRW Tanzlandschaft Ruhr,
Finnish Cultural Foundation, Arts Council of Finland, Wihuri Foundation

Duration approx. 58 minutes

Music composed by:

Isan

Kreidler

Mikko Hynninen

Paavoharju

Samuli Kosminen

Susumu Yokota

Venetian Snares

Ville Walo & Kalle Nio / WHS:

Puun syy – Wood Fibre – Tree's Fault

Visual theatre and contemporary circus on the metamorphosis of objects

In the theatre a light smell of walnut wood lingers in the air. Trees transform into soft paper, so that we have something to wipe our noses on.

WHS circus company of juggler Ville Walo and magician/filmmaker Kalle Nio presents their latest new creation, in which the movement of objects is merged with video projections so that it forms narrative fragments about trees, the origin of paper, our industrial culture and its living raw materials.

In the performance different visual actions intersect and intertwine around each other: the juggling choreography forms its patterns on the stage, projected images of factories and wood processing plants are reflected on the organic surfaces of wood veneers that slide across the stage. Sections from a documentary film join in the stream of images thus expanding the connections of the objects to other times and places in the wide network of industrial production. Forms of the alphabet that are submerged into the choreography add to the multifaceted story their subtle remarks.

The performance investigates the relationship between humans and paper as an ingredient of culture, a natural resource and an everyday utensil that has become so commonplace that it's almost invisible.

Puun syy was first performed on the 11th of September 2008 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 Nio 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 Nio 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, Nio 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 Nio, 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 Nio 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)

CIRCUS

And thus the forest revenges. . .

Puun syy performance coincided with a black day

Puun syy. Creation Ville Walo, Kalle Nio and Anne Jämsä, performers Walo and Nio, set and costumes Jämsä, lights Ainu Palmu, sound design Mikko Hynninen and Samuli Kosminen, videos Teemu Liakka. Kiasma Theatre.

The timing could not have been wilder! *Puun syy*, a performance of contemporary circus by **Ville Walo** and **Kalle Nio**, premiered the day after the bad news about paper factories. In the performance timber falls and paper machines grind like hell. The coincidence is uncalculated, but ironic and almost bloodcurdling.

Is it a tree's fault, that people loose their jobs? No, of course not, at least not in this performance. If you wish to look for some message, it's rather an ecologic cry for help for the cause of forests.

The performance begins with the start-up sound of a forest machine. Accompanied by a steady humming we see some pine forest sweeping by, and little by little it starts to grow less dense. In the end only a few dried up stubs are left standing. The statement starts to reveal itself to the spectator.

The new productions of juggler Walo and magician Nio always have one waiting for them nearly impatiently. Yet again a vast leap forward has been taken since the last production to a direction that is even more artistic and this time also gloomier. There is not the tiniest spark of humor in *Puun syy*, instead it is serious almost to a petrifying extent. Also its pulse has been minimized – the stage presence of the men is archaic as in nô theatre.

Ville Walo's dance-like juggling is just as enchanting to watch as before. With the aid of a kind of hybrid between puppetry and juggling Walo gets a mere head of a plush rabbit to live, jump and make facial expressions with its inanimate face.

The objects become parts of the juggler's body. Even a metric ruler is something beyond a measuring instrument, as it twists and turns in the master's hands. Walo's genius lies in the skill to see in everyday objects something other than their appearance, he sees their possibilities.

Kalle Nio's part is smaller this time. The magician, who has played with videos and lights before, seems now to make his sparse statuesque appearances in the transitions between Walo's numbers. He as well makes use of the tree thematic as he constructs an artificial tree using his own "flesh" (tree bark!).

In the earlier works of Walo and Nio video has had a central part to play. The men have dived inside the image and communicated with it. Video continues to be present, but now it rather functions as a dramatic framework. As well as roaring in the forest, the machines are pressing gutta-percha doll heads and loose limbs. I draw the conclusion that they symbolize human beings and their destiny. The ending is accordingly rather cruel. And thus the forest revenges...

JUSSI TOSSAVAINEN

A dark-toned plea for the cause of trees

Annikki Alku

DANCE

Puun syy, Kiasma Theatre

Design: Ville Walo, Kalle Nio, Anne Jämsä – Sets and costumes: Anne Jämsä – Lights. Aino Palmu – Sound: Mikko Hynninen, Samuli Kosminen – Video: Teemu Liakka and Kalle Nio – Performers: Ville Walo and Kalle Nio

Probably not even in their wildest dreams could Ville Walo and Kalle Nio have imagined in what kind of a situation their contemporary circus artwork Puun syy, which deals with forest, forest industry and paper making, would get its premiere. Right after the gloomy news about cuts and dismissals.

Although the artwork's name is open to many meanings, the statement that it makes is much clearer: worry and even pain over the destiny of trees and forests.

For many years already Walo and Nio have travelled on their very own paths in the world of contemporary circus making performances, in which juggling, magic and video art are merged into a magical and poetic entity. Puun syy continues in this line of work, but in a tone that is many degrees more serious, even pathetic, than in the earlier works.

The performance has not the slightest touch of comedy, but there is a melancholic smile and gentleness, like in the beginning, in which Walo makes a plush bunny head almost alive with his juggling. Walo's softly moving and very dance-like juggling is indeed in a class of its own. Also the other juggling props of the performance have a connection to trees and the forest, such as among others a saw blade that is handled like a gun, a pruned branch or a folding ruler. Walo has the enormous skill to see regular objects in another way and to use them as the medium of his art, without making it appear strained.

Nio's role on stage is this time slightly smaller concentrating around a few illusions with smoke and paper-fluff and an almost too distinctly manifested scene, in which he builds an artificial tree out of strips of paper.

The performance's tempo is almost hypnotically slow, which gives each movement and action a multiplied weight. This is not broken even by the video that is projected on the movable wood veneer lattices and that draws a parallel between an old Canadian film about the route of a tree from the forest into veneer and paper and the manufacturing of dolls and doll parts. The significance of this analogy is not completely revealed, but it awakens in the viewer's mind many kinds of associations, which undoubtedly is its intended purpose.

Puun syy is a dark-toned and even stylish performance, in which each detail has been meticulously considered. It doesn't sizzle and dazzle, but it makes an impression on the viewer with its subtle and skilful discoveries.

Slaughter in a cultivated forest:

”Puun syy – Wood fibre, Tree’s fault” of Ville Walo and Kalle Nio is a statement for nature

16.9.2009 Silvia Hosseini

Puun syy

Performances in Kiasma Theatre wed 17./ fri 19./ sat 20./ wed 24./ thu 25./ ja sat 27.9. at 19 and sun 21. & 28.9. at 15, plus sun 19.10 at 15 (531 festival). Tickets 12/8€.

”Puun syy” starts with the sound of a forest machine and ends with the crunching of a paper shredder. In between we see an hour’s worth of juggling, performance art, magic and video images by Ville Walo and Kalle Nio. This time the piece’s theme is the cruel and violent relationship between people and nature. The humour that was so characteristic to the duet’s earlier works, “Katoamispiste” (2004) and “Keskusteluja” (2006), is now totally absent. “Puun syy” also has the clearest political message of them all.

Trees, forests and forest industry are the issues here. The piece shows that people’s relationship to the forest is not as simple as one may suppose: the forest is loved, but it is also taken advantage of economically. These two stances brutally contrast each other. Thus we in Finland have a very sharply polarized discussion concerning forests: in the one end of the scale stand the nature activists and nature romanticists, who ponder things from an ethic or aesthetic point of view, and in the other end the “practical people” who live in the forest or get their livelihoods from it, and who have an economic view point. Paper factories smell – depending of one’s stance – either bad or of money.

In “Puun syy” nature has to confront economics and industry. The subject is coincidentally unnervingly urgent just now. On the piece’s premiere day the newspapers wrote about shutdowns of paper factories, which inevitably will lead to human tragedies. Tragedies and humanity are also in the heart of “Puun syy”. The piece has a distinctly aesthetic way approaching them: the victims of the tragedy caused by forest industry are not primarily people but trees that are appended with human qualities.

In the video images and in the fragments taken from an old Canadian

propaganda film an axe eats into a tree trunk and forest machines – that resemble Darth Vader of Star Wars astonishingly much with their back “masks” – tear and devour the trees and do the forest violence. There are scarcely any people visible in the forest landscape. The evildoers mask themselves behind their tractor armours or are otherwise impersonal, like the woodcutter guy of Walo’s performance, who holds his saw against his shoulder like an ordinary foot soldier holds his rifle.

The anthropomorphism is at its clearest in the symbolic analogies of the videos. First we see a tree cut into piles, transportable goods, sawn timber, material for paper and construction industries. Then the same slaughtering and industrial processing is repeated with dolls as its victims with their loosening heads and limbs. The dolls are butchered, sliced and piled up just as the trees were.

Tree’s fault

The personification of trees is visible even in the piece’s motto: “Finland’s oldest pine tree is approximately 780 years old. The age of the oldest living Finn at the moment is 111 years.” The piece not just compares trees with humans, but reminds us of how pathetic human beings are compared to nature’s grandness. The deeds of people are far from insignificant though: in the processes of the industry the tree dies and ceases to be a part of living nature. The annual rings, in which nature has inscribed the passage of time, are transformed into sawdust. The message of the piece might be even more powerful if the videos passed us through a real forest instead of a cultivated one – but are there any left anymore?

In the piece a tree’s route to paper is depicted also backwards in a fascinating way. In his performance Nio plants on stage “stumps” made of books. From one of them he conjures a cardboard tree to grow up. Branches for the tree come from kraft tape that Nio peels from his face like bark from a tree’s trunk. Leaves he makes out of the book’s pages. The paper is transformed back into a tree! But even the most skilful magician cannot make the artificial tree turn green and living.

Compared to the earlier works “Puun sy” has moved from the use of video images and magic tricks towards a more dance-like expression. Under the title circus “Puun sy” fits only scarcely, and there is not a hint of light entertainment. A very central part is given to the narrative performances of

Walo that resemble in some points dance more than just juggling. The choreographies with their slow tempo work well, but the shift of the focus towards a more versatile physical expression also demands more from the performer: Walo's language of movement could use even more purity and sharpness to become more expressive.

The costumes and set of the piece are minimal and subtly stylish. The realization of the piece leans on a highly developed performance technique that still doesn't in any point become an end in itself. The carefully designed soundscape is comprised of a variation between natural and machinery sounds and music.

Towards the end of the piece a small tree is left to rotate on stage in a lovely way like the ballerina of a music box. One would hope that that was the end of the piece and that its message thus would have consolation in it. But the statement of the piece about the relationship of human and nature is hopeless: the "slaughter" continues, mechanically and with ease.

Despite its naivety the humanification of trees is an efficient solution, because it allows an interpretation that is linked to the reality: a person should take care of trees, not just for the trees themselves, but for the sake of humans as well. It's true that a person carries the responsibility of murdering a tree each time he throws carelessly away a piece of kitchen paper, but the tragedy of the tree may turn to face also us one day. As humanity is all the time committing an ecologic suicide. I don't see in the piece the thematic of revenge that Jussi Tossavainen finds in his critique "And thus the forest revenges..." (HS 13.9.2008): in "Puun syy" the forest or nature does not say the last word, humans themselves do the final massacre.

Even in death humans are minor to nature. We can never murder nature, because much before its final death we will have destroyed our own living conditions in it. The nature doesn't revenge, as it has not the human qualities required for revenging. If something should be feared, it is our own human hand that has its dark shade stretching further than the tree's shadow.

See also: Your voice-mail is full, listen to messages – "Keskusteluja by Ville Walo and Kalle Nio in Kiasma Theatre. <http://www.mustekala.info/node/146>

by **Silvia Hosseini**

Technical Rider

PUUN SYY

STAFF ON TOUR

Two actors – 2 technicians – 1 manager

STAGE

Dimensions required

The minimum dimensions of stage are:

Height: 5 meters minimum

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

Depth: 10 meters

No more than 1% tilt of floor

IMPORTANT: we need to know rigging height before set cargo is shipped.

Stage masking

- 2 black curtains that cover back wall, with a small slit between
 - 2 black side curtains (width approx. 1-2m) min. 50 cm in front of back curtain
 - preferably a black floor or black dance carpet
- The stage must be able to be darkened completely.

- intercom between back stage or wing and lightning board

The projection will come from back of the theatre behind/over the audience.

The construction begins the day before the first performance.

SET

34 walnut wood veneer sheets of size 20 x 338 cm, thickness 0,6 mm, wood grain lengthwise. Can be supplied by the company.

(The veneer sheets can be either sent by the company as cargo in advance, or ordered directly by the venue according to the measurements and specifications. *If the veneer is ordered directly by the venue, an extra set-up day in a work-shop space or the stage is required for preparing the set.*)

- 4 rolls of black gaffer tape (width 5 cm), preferably matte finish

PROJECTOR

Video projector (1) will be supplied by the company.

LIGHTING

Lighting equipment

- Lighting board with memory
- 43 ch (min. 2kW) + 1 ch (min. 5 kW)
= 44 dimmer channels

Electricity:

- An electric feed (load of 108W at max) of same grounding and phase as the control system. This is for the dimmers of fluorescents (provided by the company) and should be placed to the stage right, upstage.
- An electric feed (direct electricity) for the video projector and its shutter to FOH or to the centre of back wall of audience.
- Two electric feeds (direct electricity) for two set items to the stage left upstage and stage left downstage.

DMX:

- A 5pin DMX feed to upstage stage right. (For the control of fluorescents.)
- A 5pin DMX feed to FOH or the centre of back wall of the audience. (For a shutter of video projector.)
- Control (light control desk) in FOH, DMX input and 2 electrical feeds

Lanterns:

- 1 x Fresnel 5kW, no barndoors, no filterframe
- 2 x Fresnel 2kW WITH BARNDOORS, filterframe
- 18 x Fresnel 1kW WITH BARNDOORS, filterframe
- 6 x Fresnel 650W WITH BARNDOORS, filterframe
- 5 x 750W/1kW 50° Profile, shutters, filterframe
- 2 x 750W/1kW 36° Profile, shutters, filterframe
- 1 x 750W/1kW 26° Profile, shutters, filterframe
- 5 x 750W/1kW 19° Profile, WITH IRIS, filterframe
- 6 x Par 64 CP61, filterframe
- (2 fluorescent 36W, 5600K°, SUPPLIED BY THE COMPANY)
- (1 fluorescent 36W, 3200K°, SUPPLIED BY THE COMPANY)
- 3 any small lights to be false load for the fluorescent dimmers

- 4 floor stands, on floor, shin height
- 2 sidelight stands, supporting 3 profiles, lowest on one meter height
- aluminium tape for focusing

SOUND SYSTEM

- Quality PA-system, big enough for dynamic power and coverage for the venue. Full range speakers and separate subbass-speakers for

strong low end. Well known manufacturers preferred - L'acoustics, d&b, EV, Eaw, Nexo etc.

- 2 monitor speakers, from 2 aux sends.
- Good quality mixing desk
- Professional standard CD-player (sound testing and back-up)
- 2 active DI-boxes (BSS preferred). The sound for the performance comes from a computer through a M-Audio Firewire interface and this needs to be connected to the FOH mixing desk with the DI-boxes or when possible straight with 2 pcs of 1/4 inch jack-to-jack cables.

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: 3 single and 1 double

TECNICAL STAFF

Putting up the sets takes approximately 12 hours and requires :

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

- 1 sound technician

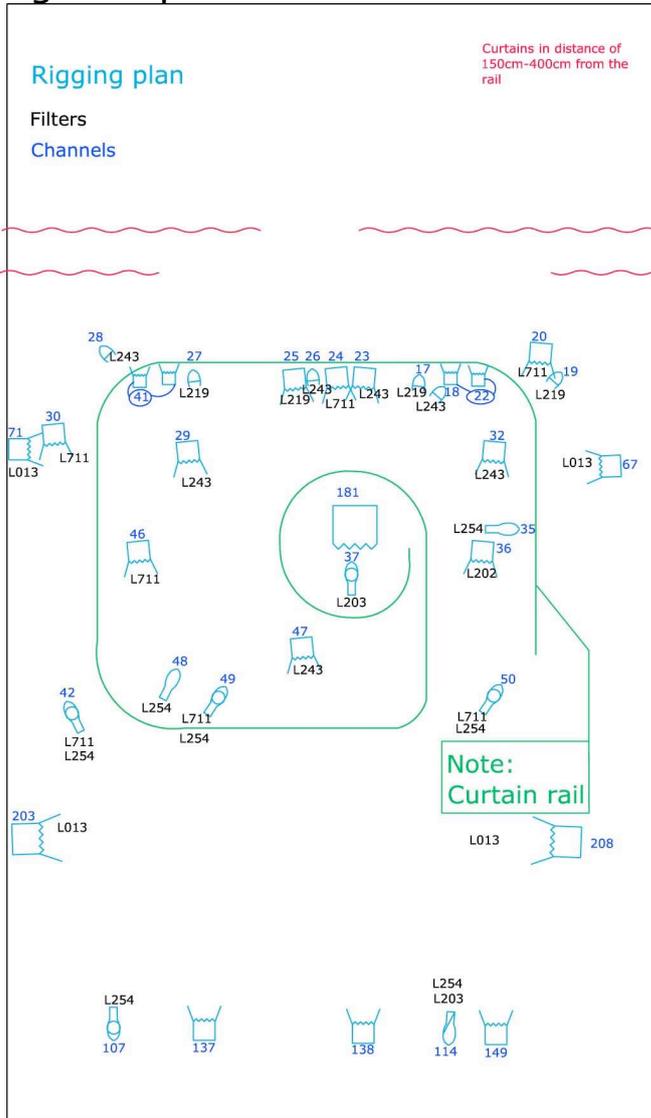
During the show

- 1 house technician familiar with venue

Duration of show: 58 minutes

Technical contact: technic@w-h-s.fi

Light map



Note: All lighting fixtures except channels 71 and 67 are hung at height of 5.5m. Channels 71 and 67 are hung at height 5m.

WHS: Puun Syy
LD Ainu Palmu

KEY:

- Fresnel 5kW
- Fresnel 2kW
- Fresnel 1kW
- Fresnel 650W
- Profile 750W 50deg.
- Profile 750W 36deg.
- Profile 750W 26deg.
- Profile 750W 19deg. with iris
- Par64 CP61



