



WHS

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SALLA HAKANPÄÄ:

PINTA

(SURFACE)

Salla Hakanpää:

Pinta

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Salla Hakanpää: Pinta

Concept: Salla Hakanpää & the creative team

Direction: Ville Walo

Performer: Salla Hakanpää

Sound design: Tuuli Kyttälä

Costumes and stage design: Anne Jämsä

Lighting design: Ainu Palmu

Filming: Teemu Liakka

Editing: Matias Boettge

Production: WHS & Zero Gravity Company

Co-production: Cirko – Center for New Circus

Supported by: Finnish Cultural Foundation's Uusimaa Regional Fund, Helsinki City Cultural Office, Arts Promotion Centre Finland, Arts Council of Uusimaa, Alfred Kordelin Foundation

Duration approx. 40 minutes

Salla Hakanpää:

Pinta

(Surface)

One of us and a rope. Magical images of weightlessness.

A rope hangs above an empty stage and stealthily it begins to spin. The motion of the twist grows bigger, until the entire rope wriggles and squirms in the air as if haunted by an invisible force, inviting the performer to the stage.

Surface-brushing movement ties the eye to the rope's strong fibres. The rising swirl pulls along, grips intertwine tightly and feet take off from the ground. Reflections ripple on surfaces, spilling on spectator's skin.

Premiere 30.10.2013 Cirko - Center for New Circus

Review Helsingin Sanomat 1.11.2013

Pinta is a flawless diamond of contemporary circus

CIRCUS

Pinta, concept Salla Hakanpää and working group, performer Salla Hakanpää, direction Ville Walo, sound design Tuuli Kyttälä, lighting design Ainu Palmu.

Would this be the next export hit of Finnish contemporary circus? **Salla Hakanpää's** performance *Pinta* (Surface) is enchanting. The piece was directed by masterful **Ville Walo**.

It's difficult to believe that a half an hour solo can be made with vertical rope, but yet *Pinta* captivates and charms with its peculiarity and beauty. The rope is only one of the elements.

The other important element is water. It appears on the arena imperceptibly, and all of a sudden the artist spinning in air is reflected from the floor surface as a luminous mirror image, commenting on its twin.

It gives the impression of a duet between two soul mates on both sides of the imaginary surface, in the depths of the water and embraced by the air.

The reflections that rippling water throws on the wall on one side and the shadows of the aerial dancer on the other wall bring their own dimensions in the game.

This really goes beyond the surface, layers are abundant.

In the splendid video scene one sinks underwater, where gravity is defied, while the real character only dreams of such.

Pinta by Walo and Hakanpää is a flawlessly considered and cut diamond, maybe the most exceptional and original performance that I have ever seen with a rope.

Jussi Tossavainen

An Acrobat hits the Bull's-eye

Aerial acrobat **Salla Hakanpää** masters vertical rope in the elastic half-an-hour contemporary circus performance *Pinta (Surface)*.

The performance is as clear as forest spring water. It reminds of the importance of life's dark, smothering undercurrent for the birth of genuine liberation, purification and joy.

Circus artist **Ville Walo's** direction has given *Pinta* dramaturgic intensity and coherence with surprising turns. In the beginning of the three-part performance the stage is dominated by a rope that has a will of its own.

The dialogue between Hakanpää and the rope develops into an organic and natural duet. For once the performer's interest in rope acrobatics is made visible and understandable.

The middle part of the performance begins with a sleight of hand. After this turning point the scenic image unfolds and deepens visually and associatively.

The carefully chosen elements, Hakanpää's presence and the intensity, which has been skilfully increased right from the beginning of the performance, stir the spectator's emotions.

Then space is given for play, roughness and humour.

The last part of the performance is projected on a screen, but the choice is well founded, literally breathtaking and intriguing. In the end the live situation returns, and a purifying thunderstorm is unleashed.

Pinta hits the bull's eye on an international level. Hakanpää possesses deep understanding of her art form, sovereign control over her instrument and first class skill in performing.

Ville Walo and the rest of the creative group have built a functionally consistent piece that avoids all of the dramaturgic traps that contemporary circus might fall into.

Nina Jääskeläinen

ZERO GRAVITY COMPANY: PINTA (SURFACE). Concept Salla Hakanpää and the creative group. Direction Ville Walo. Sounds Tuuli Kyttälä. Lights Ainu Palmu. Filming Teemu Liakka. Editing Matias Boettge. Performer Salla Hakanpää. Premiere in Cirko 30.10.2013.

The Astonishing Pinta Enchants

Vertical rope is one of the most typical circus practices. It is associated with vertiginous tricks, in which the spectators hold their breath while the acrobat wraps the rope around her body and then daringly lets herself fall down rapidly.

The half an hour long solo performance *Pinta* (Surface) performed by **Salla Hakanpää** in the Cirko Center is something completely different. It is a total work of art in which the rope is not only an instrument but also a "live" co-performer with whom Hakanpää seeks contact and develops relationship during the entire performance.

This is shown already in the beginning of the performance, when the rope ripples alone on stage like a rising water snake in the lights created by **Ainu Palmu**. The lights are all in all one of the most impressive elements of the performance. They change the stage into a beautifully mysterious world, where surprising things take place.

Suddenly Hakanpää with her rope is reflected from the surface of water that has appeared on the floor. Her dashing duet with her own reflection ends in fierce water swirls that glisten in the lights.

Alongside with air, water is the other essential element of the performance, little by little growing in quantity. From the ripples of water on the backdrop a video projection proceeds entirely under water where the front-flips and other movements on the rope get more and more dreamlike tones. And finally the water concretely pours on stage.

Pinta is directed by **Ville Walo**, and in my opinion his touch shows especially in the brilliantly working dynamics and rhythmic structure. The performance dares to take time and thus creates a universe completely of its own, in which the spectator can only be enchanted by what occurs next.

Pinta is a performance of a kind I have never seen before, and that brings once again new tones to contemporary circus.

Walo's digest

Pinta was seen together with Ville Walo's renewed and shortened version of *Mortimer* solo piece from three years ago. Abbreviation highlights the roles of death and mortality in this dark performance. Its central element is a giant feather, with a projected bird flying on it, which I interpreted more and more as a symbol for the so-called soul bird.

Mortimer remains a highly multifaceted work, whose deepest essence might not be lightly digested by the spectator.

Annikki Alku

Cirko Centre

***Pinta* (Surface)** Concept Salla Hakanpää and the creative group. Direction Ville Walo. Stage design Anne Jämsä. Lights Ainu Palmu. Performer Salla Hakanpää.

Mortimer Creation Ville Walo and Anne Jämsä. Set, costumes, drawings Anne Jämsä. Lights Meri Ekola. Music Samuli Kosminen. Performer Ville Walo.

Aerial rope solo Pinta awarded by a jury of critics

Pinta performance was awarded with Sirkuksen Lumo (Charm of Circus) prize. Each year only one award is given by CircusInfo Finland as recognition for work that benefits Finnish circus art.

For the year 2013 the award was given to Pinta contemporary circus performance and the team that created it: aerial acrobat Salla Hakanpää, director Ville Walo, lighting designer Ainu Palmu, costume and set designer Anne Jämsä, cinematographer Teemu Liakka and editor Matias Boettge. Pinta was premiered in October 2013 and co-produced by WHS and Zero Gravity Company in collaboration with Cirko – Center for New Circus.

The award jury explains their choice like this:

“Pinta is a dramaturgically well-built solo piece with highly developed visual creativity. The piece introduces a new approach to using circus equipment: the rope in this piece appears as an actor opposite the performer from beginning to end. By experimenting bravely on the borderlines of vertical rope expression the piece creates a new approach to the discipline.

Pinta keeps the audience in its grip and manages to surprise with its wild ideas. The creative team has perfected the piece with lighting and sound design and underwater cinematography to form a skilfully virtuosic crystallization that measures up to its theme. Pinta is a piece that succeeds in going below the surface also in its content. It stays expertly focused on topic while being very rich at the same time.”

The jury for the fifth Sirkuksen Lumo prize was comprised of the critics Annikki Alku, Eeva Kauppinen, Merja Koskiniemi, Kaisa Kurikka, Elisabeth Nordgren and Jussi Tossavainen. Lotta Vaulo, managing director of CircusInfo Finland, chaired the jury.

Technical Rider

PINTA

STAFF ON TOUR

1 performer – 2 technicians – 1 manager

STAGE

Dimensions required

The minimum dimensions of stage are:

Height: 6,5 m

Width: 9,5 m

Depth: 8 m

No more than 1% tilt of floor

The audience should be seated so that they see the stage floor.

Stage masking

- black curtains that cover back wall and side walls
- black border to cover the video curtain truss (stage width, 90-100 cm high)
- opening for entrance between side curtains in stage left
- black dance carpet

WATER BASIN

A 7,5 m wide and 6 m deep water basin will be built on stage using a tarpaulin and wood planks. 10 cm x 15 cm thick wood planks are used to build the sides of the basin under the tarpaulin. Dance carpets will cover the tarpaulin.

For the water basin we need:

- 10 cm x 15 cm thick wood planks for the basin rim
(18 pieces of 150 cm long planks, for example)
- tarpaulin (minimum 9,5 m x 8 m size)
- dance carpets (enough to cover the basin and tarpaulin completely)
carpets depth wise, dance carpet tape on both sides (also reverse)

VIDEO CURTAIN

A video curtain (width 3 m, length 5,1 m, supplied by the company) for video projection hanging on a ladder truss approx. 0.5 m downstage from the aerial rope truss in centre stage.

This ladder truss should be covered with a 90 cm high black border curtain and anchored to stage right wall or floor.

The video curtain will be pulled with rope inside a 110 mm diameter 3,8 m long plastic drain pipe (can be supplied by the company) that is rigged on the same ladder truss.

For the video curtain we need:

- ladder truss
- black border curtain, min. 90 cm high
- a metal batten for attaching the curtain, outside diameter 45-50 mm, length 3,1 m or longer
- rigging clamps for attaching the metal batten on the ladder truss

SALT

A circular pattern of salt will be sprinkled on stage floor for each performance.

- 1,5 kg of fine salt per performance

AERIAL RIGGING POINTS

Either

500 kg Stable aerial rigging point for an aerial rope in centre stage ceiling, height 5,5m

Or

500 kg Aerial rigging points for a truss with an aerial rope in stage centre

- Position in the centre of the 7,5 m wide and 6 m deep water basin area
- Height of truss 5,5 m (from floor to lower pipe of truss)
- 6 anchoring stays (cargo straps can be used as stays) to stabilize the truss to 6 rigging points

The aerial rope truss should be stabilized with stays. The first two pairs of stays should be tightened diagonally in front of and behind the truss between truss ends and floor and/or wall. The third pair of stays should be tightened between the truss and 2 ceiling rigging points to secure the truss. The stays should prevent all movement and swinging of the truss in all directions.

ROPES AND PULLEYS

- 3 thin manipulation ropes will be rigged with small pulleys to the aerial rope truss. They all run from the middle of the aerial rope truss to the stage left wing. The ropes will run through 12 small pulleys or loops.
- 1 thicker rope (approx. 8-9 mm diameter, approx. 20 m long) for the projection curtain will run from the middle of video curtain truss to stage left wing. The thick rope will run through the 3,8 m long drain pipe and through 2-3 pulleys, and is operated from stage left wing. The rope is used for pulling the video curtain inside the drain pipe.
- A Stage weight with a carabin hook for attaching the ropes should be placed on the floor in stage left wing behind the side curtain.

- There should be an opening for entrance between the curtains of stage left wing. The opening should be slightly upstage from centre. The ropes are operated during performance from behind this curtain opening (the operator should see from the wing to the stage area).

For the ropes and accessories we need:

- 5 Rigging points above stage left wing for pulleys (see stage map for positions), load only approx. 20 kg
- black rope if the stage is larger than 10x10m, approx. 8-9 mm diameter
- a stage weight with a carabin hook tied on it
- black plastic cable ties or short ropes (for rigging pulleys)

WATER PUMPS AND HOSES

Water pumps and water containers will be placed in stage left wing. If distance from water basin edge to water containers is longer than 8 meters, longer water hoses need to be provided, diameter 25mm.

For the water pumps we need:

- 3 x electric schuko sockets in stage left wing behind side curtain
- 3 water pumps and 3 water hoses will be supplied by the company
- 2 x 200 litres water container
- 2 x 100 litres water container
- 1 roll of matte black gaffer tape (width 5 cm)
- 1 roll of matte black dance carpet tape (width 5 cm)

A water hose will be rigged on the aerial rope truss. The water hose runs from the water container in stage left wing to the middle of the aerial rope truss.

VIDEO PROJECTOR

The company can supply Optoma EH501 video projector. It should be rigged above audience area, distance approx. 10-15 meters measured from water basin downstage edge. (Please contact us, if a similar video projector, min. 5000 ANSI-lumens, 1024 or HD, preferably DLP, and a projector rig for hanging it, are available in the venue.)

Video signal comes from FOH.

For video we need:

- VGA Cables for the video signal from FOH to projector (Please contact us, if VGA cables are not available / need to be supplied by the company.)
- Direct electricity (not from dimmer) for video projector
- Direct electricity (5 schuko sockets) for computers in FOH

LIGHTING

- 21 x 2kW dimmers
- A lighting console which can make a cuelist and have 5 faders independent of the cuelist. One additional fade should contain a cuelist. Other faders are for independent adjustment of singular channels.
- Audience lights operatable from FOH
- One direct line electricity for strobe in the centre of upstage lighting truss
- 5-pin DMX feed from FOH to strobe on upstage lighting truss
- 5-pin DMX feed to dimmers from FOH

Lanterns:

- 12 x ETC S4 -50zoom 750W
- 2 x ETC S4 36 deg. 750W Profile
- 3 x Fresnel 2kW with barndoors
- 2 x Fresnel 1kW with barndoors
- 4 x PAR 64 short nose CP60
- 1 x Par 64 short nose CP61
- 1 x strobe light with adjustable speed and intensity (2,5kW), if not available, can be supplied by company (please contact us)
- 2 x floorstands
- 6 x goboholders for ETC S4 750W 25-50 Zoom profiles
- audience lighting
- black aluminium foil and aluminium tape for focusing

SOUND SYSTEM

Sound comes from a laptop in FOH. Sound system supplied by the theatre:

- Quality PA-system, big enough for dynamic power and coverage for the venue (about 2x1kw per 300 people). Full range speakers and separate subbass-speakers for strong low end. Well known manufacturers preferred - L'acoustics, d&b, EV, Eaw, Nexo etc.
- Sound Desk with 2 input channels
- High quality Firewire interface, if available, or 2 DI boxes
- Specific cables to plug laptop outputs through interface or DI boxes into line inputs of the desk
- Sufficient stage monitoring

DRESSING ROOMS

- dressing room with shower (near the place of performance, heated if necessary, well lit, lockable or guarded, with chairs, a mirror, a WC)
- Bottles of water (minimum 2 small bottles for each performance)
- catering: bananas and other fruits, coke, water, fruit juice, coffee, chocolate, sandwiches or snacks (vegetarian and normal) for 3 persons during set-up and 2 hours before performance
- 2 towels
- hangers (2) for clothes, ironing board and iron

ACCOMMODATION

Accommodation and board for 4 people on the days of set up and performance

- 4 hotel rooms: 4 single rooms, min. 2 stars

TECHNICAL STAFF

Set up takes approximately 8 hours (minimum) and requires:

- 2 lighting technicians (3 if light has not been prepared before we arrive)
- 1 stage technician for the aerial rigging
- 1 sound technician

During the show

- 1 house technician familiar with venue

NOTICE

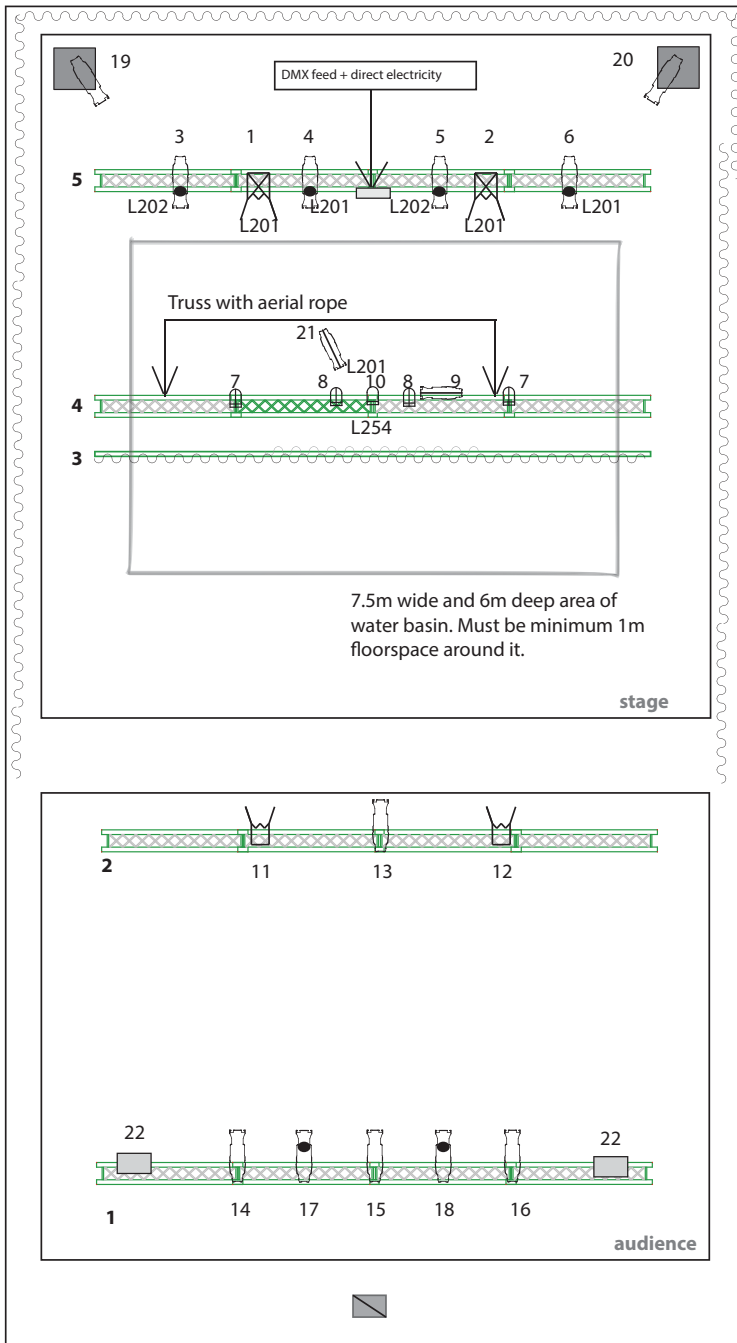
Warnings should be posted at the entrance doors "WARNING: Strobe light is used during this performance."

Duration of show: approx. 40 minutes

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

lighting design ainupalmu@gmail.com

performer salla.hakanpaa@gmail.com

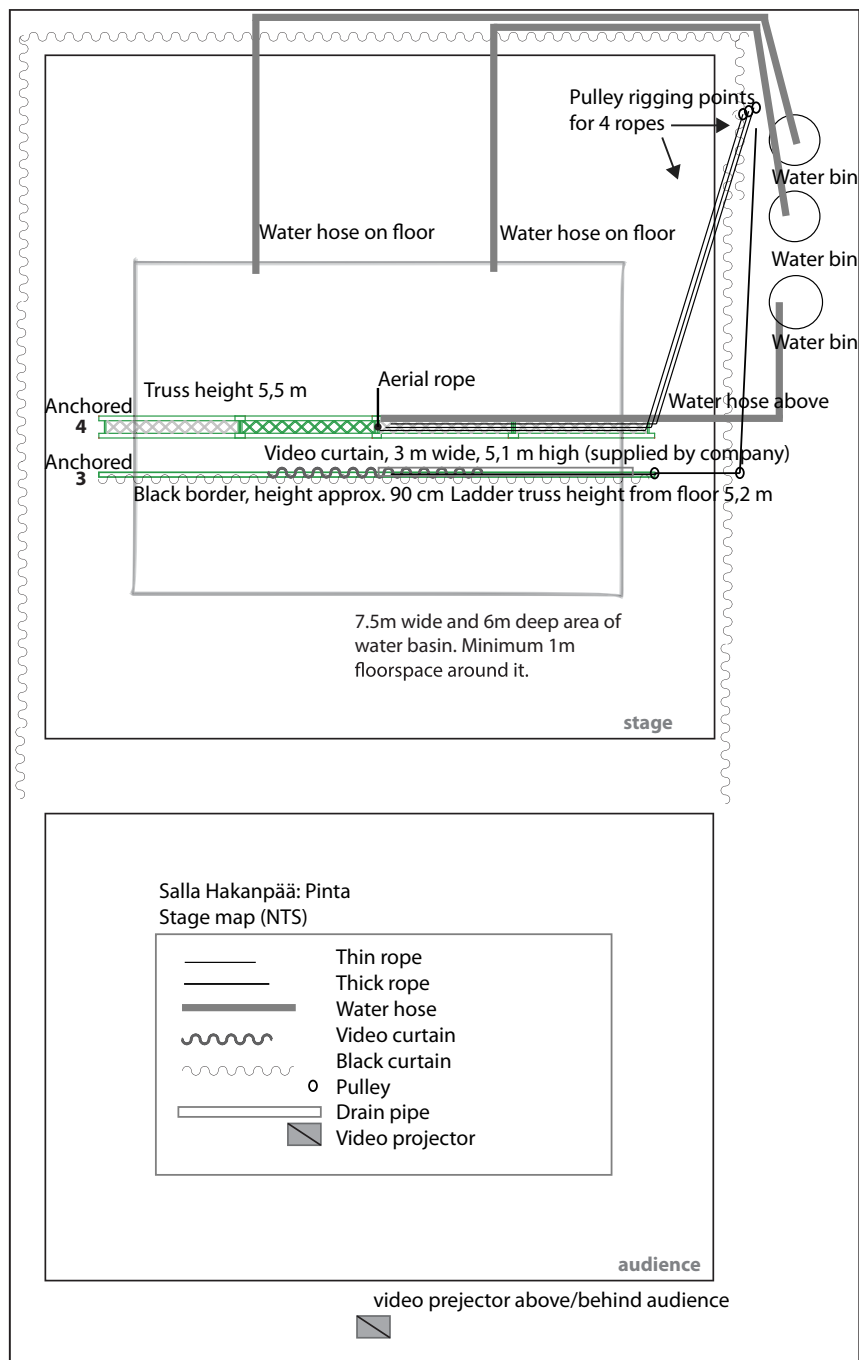


Zero Gravity co. : Pinta
 LD: ainupalmu@gmail.com
 LIGHT PLAN, NTS

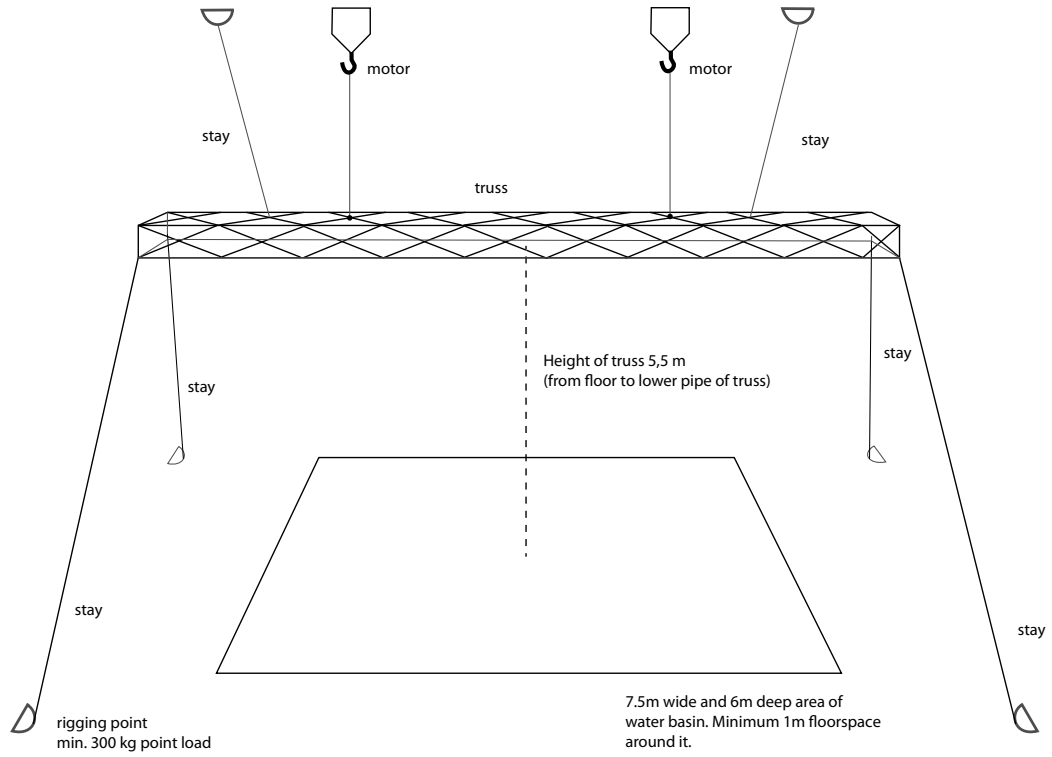
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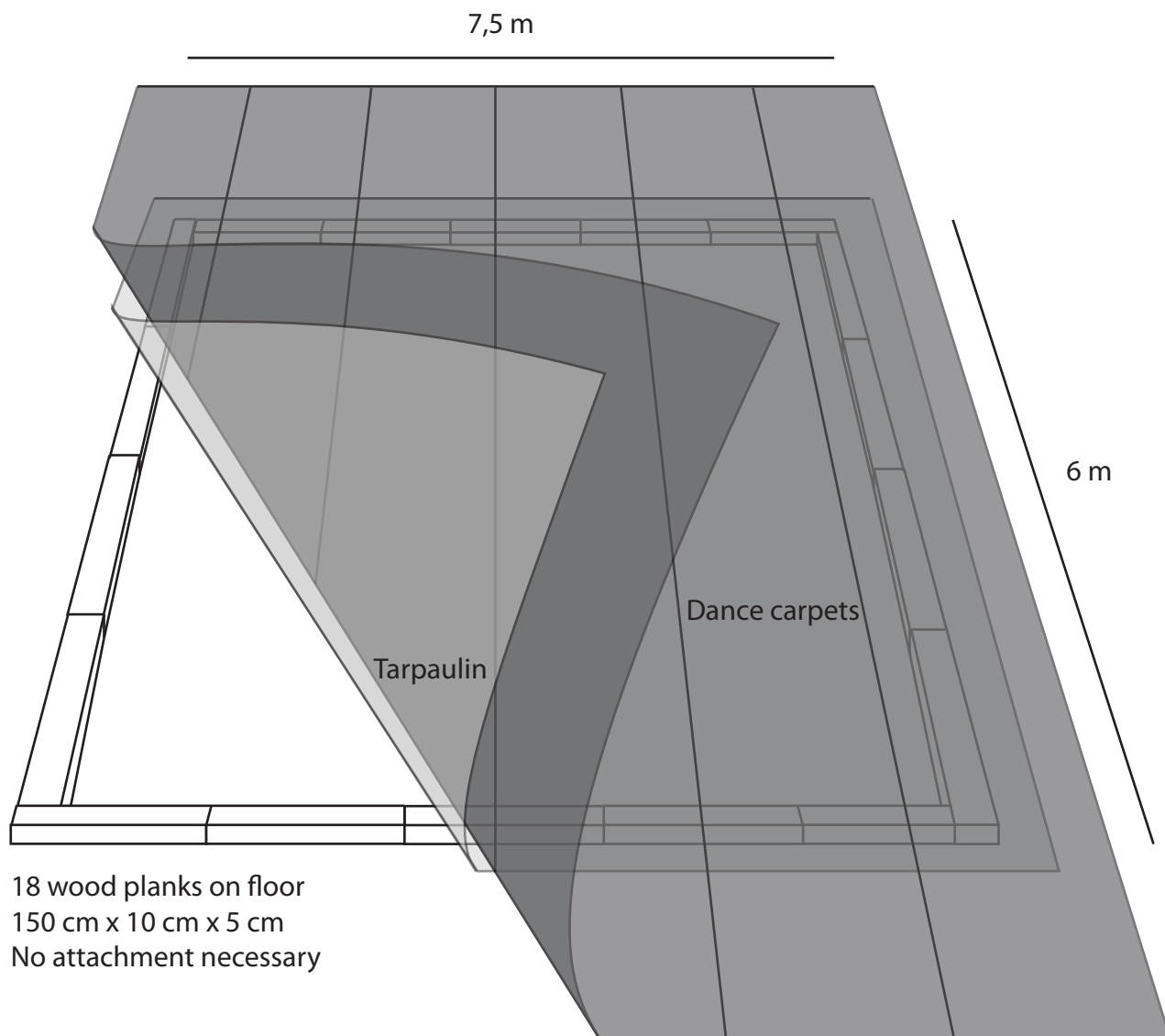
	ETC S4 Zoom 750W		PAR 64 CP 61
	ETC S4 36deg.		PAR 64 CP 60
	Fresnel 2kW		audience light
	Fresnel 1kW		strobe
	goboholder		floorstand
			video projector

Truss 1 in a low angle in respect to the stage.
 Truss 4 in height of 5.5m measured from the lower pipe of a box truss.
 Ladder truss 3 in height of 5.2m measured from the lower bar of the truss.
 Trusses 2 and 5 in approximated height of 5.5m.



AERIAL RIGGING POINTS
(NOT IN SCALE)





WHS / Salla Hakanpää : Pinta
WATER BASIN