



WHS

WHS:

DIVE

SALLA HAKANPÄÄ

www.wfs.fi

WHS:

DIVE

Contact:

WHS

Unioninkatu 45 LH 1-2, 00170 Helsinki, Finland

Tel. +358 50 339 8598 / +358 50 370 5123

contact@w-h-s.fi

www.w-h-s.fi

WHS:

DIVE

Concept: The creative team

Performer: Salla Hakanpää

Direction: Ville Walo

Costume and set design: Anne Jämsä

Lighting design: Jere Mönkkönen

Sound design: Joonas Pehrsson

Production: WHS

Supported by: Samuel Huber arts foundation, Arts Promotion Centre Finland,
Jenny and Antti Wihuri Foundation, Kone Foundation

Duration approx. 45 minutes

Premiere: 2016 in Oulu, Finland

DIVE

WHS

Rope acrobatics above and under water.

Dive plunges into another reality. The performance is created especially for swimming halls. A step beyond the edge takes aerial acrobat Salla Hakanpää under water.

The performer steps on the rim of an abyss. Supported by a rope she reaches out into the void. Depth lures her to fall into a weightless realm. A reverse reality begins on the other side of the surface's mirror. The time is stretched in the rhythm of held breath.

The diver is detached from the chains of gravity. She floats with the aquatic buoyancy and sinks under the water's heavy pressure. Holding onto the rope she rises in the air, balances on the water's brink and drowns in daydreams. Echo responds to the song of waves.

World premiere on the 6th of August 2016 at Raksila Swimming Hall in Oulu, Finland.

Playbill

DIVE

WHS

Aerial acrobat Salla Hakanpää trades air for water. The performance Dive reverses H. C. Andersen's classic story Little Mermaid by sending a woman to live underwater. Instead of a mermaid's steps on ground, human feet hop to the bottom of a deep pool. She exchanges her breath for a submarine world. As she sinks down, her voice is drowned by the water. No witch is needed to make her transform. This bodily tangible fairytale makes the fish laugh and humans gasp for breath.

Salla Hakanpää

Salla Hakanpää is a versatile circus artist and performer. Without forgetting her background in aerial acrobatics, she's actively searching for new and exciting ways of making performing arts. Currently she is combining aerial acrobatics with water and diving. Contemporary dance, cross-disciplinary art and site-specific work are also some of her professional interests. Salla is one of the five founding members of the Finnish contemporary circus group Zero Gravity Company. Salla is also co-operating with WHS, which is one of the pioneer groups of Finnish contemporary circus and visual theatre.

WHS

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 an 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 juggling style of Walo that balances on the boundary surfaces between juggling and puppetry, and the scale of expression of Nio that reaches from visual arts to magic. The group has taken their performances across more than 40 countries, visiting over a hundred world- famous festivals, circuses, theatres and puppet theatres.

Ville Walo 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 has worked as the artistic director of 5-3-1 Festival of New Juggling as well as of Cirko Festival of New Circus in Helsinki. Besides his own 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. In 2010 the Finnish Cultural Foundation awarded Walo a special price for his eminent work promoting high quality Finnish culture.

Anne Jämsä is a costume and set designer and a founding member of Finnish visual theatre and contemporary circus company WHS. She is interested in developing visually expressive ways of using objects on stage. She has designed costumes, props and sets especially for dance, circus and visual theatre productions. She has a Master's degree in Scenography and a Bachelor's degree in History and currently is a doctoral student in the Scenography Department of the Aalto University School of Art and Design.

Jere Mönkkönen is a lighting designer. He has graduated as a Bachelor of Culture and Arts from Tampere University of Applied Sciences majoring in Light Design. Mönkkönen has made light designs for several Finnish and Estonian performances by well-known artists and companies such as theatre director Kristian Smeds. Besides his design work, Mönkkönen has also worked as technician and a tour manager for companies such as WHS, Race Horse Company, Circo Aereo and Savonlinna Opera Festival.

Joonas Pehrsson is a sound designer. He is the technical manager for sound in Kiasma Theatre of Finnish National Gallery. As a sound designer he has been involved in creating numerous stage performances in various live art disciplines such as contemporary circus, dance and theatre, live music performances and interdisciplinary events.

CONTEMPORARY CIRCUS REVIEW: Aerial acrobat trades air for water

Masses of water turn a maiden into a woman

CULTURE 19.11.2016 2:00

Maria Säkö



In the contemporary circus performance *Dive* Salla Hakanpää dives in Kallio swimming hall.

CONTEMPORARY CIRCUS. *Dive*. WHS's production in the festival *What the Cirk?* in the swimming pool of Kallio Sport Centre. Performance concept by creative team. Director Ville Walo, scenography Anne Jämsä, lighting design Jere Mönkkönen, sound design Joonas Pehrsson. Performer Salla Hakanpää.

AN AERIAL ACROBAT usually fights against gravity of the earth. Yet in *Dive* the aerial acrobat Salla Hakanpää trades air for water and tries to stay under surface.

Hakanpää's latest solo piece, directed by **Ville Walo**, makes use of water in so many ways, that after the performance it feels as if one had taken a dive oneself, held one's breath and admired the splashes of water far and near.

Water reflects light, makes the sound echo and drowns it. It resists and gives in. Above the pool hangs one vertical rope, on which Hakanpää does her artistry and which functions also as bridge between air and water.

HAKANPÄÄ performed with water already in her previous solo piece *Pinta* in the year 2013. That piece slipped under water only in a pre-recorded video image. Where as in *Dive* the water's surface is broken many times over, and live video footage shows Hakanpää in the water from various angles and distances. Water brings new traits to surface in aerial acrobatics. Air emphasizes the performer's strength and discipline. Water on the other hand shows her elastic, tough and flexible side. Above the surface the movement is precise, while under surface it is rather more free and intuitive.

Dive turns the story of Little Mermaid upside down

DIVING itself is already impressive as a sport stunt and circus trick, because Hakanpää doesn't just quickly dip in the depths, but instead sets up a new scene and atmosphere every time when she dives there. That takes a technique of steel, as the moments spent under water are so long, that they make the audience literally gasp for breath.

Dive turns the story of **H. C. Andersen's** *The Little Mermaid* on its head. Little mermaid falls in love with a prince who lives on firm ground and sells her voice to a witch in order to acquire feet. In the performance *Dive* on the contrary water and life under surface seduce the maiden portrayed by Hakanpää. She also longs to be in the company of a man that looks like a fish or a crustacean. The man is standing on the diving tower platform. Under water awaits a world of romance.

The puppet man is comical and Hakanpää's overly romantic character is not without comic traits either. In the end she drags the fish man with her. Her innocent lightly coloured dress changes into darker tones. The longing maiden of the beginning turns stronger dive by dive, becoming more erotic, more grandly unique as herself.

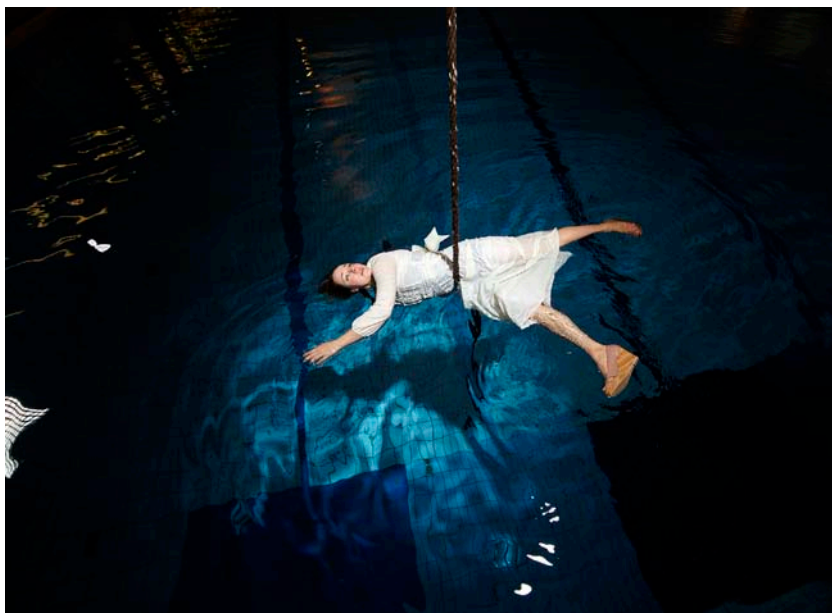
Minifestival in Cirko offered boundary breaking circus

KUVA: RIKU PIHLANTO

Two basic elements, air and water, met in a captivating way in rope acrobat Salla Hakanpää's performance Dive.

D

Demokraatti.fi
toimitus@demokraatti.fi



THEATRE & DANCE 21.11.2016 11:34
CIRCUS

What the Cirk? – festival of contemporary circus

Dive Direction Ville Walo Set and costumes Anne Jämsä – Lights Jere Mönkkönen – Sound Joonas Pehrsson – Performer Salla Hakanpää

"What The Cirk?" is a mini circus festival organized by Cirko centre, aiming at offering fresh contemporary circus performances, that make use of a wide variety of artistic means. The performances mainly targeted at an adult audience strive to break and expand conceptions of what a circus performance can be. The festival organized in the end of last week included three very different artworks, one of which was a domestic premiere. Also the performance venues differed from the most customary.

The performance by Swedish Svalbard Company "All Genius All Idiot" was still on the stage of Cirko centre, but **Salla Hakanpää's** solo piece "Dive" was performed in Helsinginkatu sports centre swimming hall and **Alma Lehmuskallio** and working group's new piece "Sivuhenkilöt" in the festive hall of Tenalji von Fersen in Suomenlinna.

(...Lehmuskallio ...)

Enormous transformation

Rope acrobat **Salla Hakanpää's** performance Dive combines two opposite elements in a fascinating way. In the award winning performance Pinta three years ago water featured as splashes and as a reflective mirror. Now it is concretely dived into and it is even more essential environment for acrobatics than air.

A black rope takes a maiden dressed in white down to depths, where she gets hatched into a completely new and sensual woman. And also this time it happens because of love, like in **H. C. Andersen's** classic fairytale about the little mermaid. The object of her love is a comic male figure that brings to mind a fish or a seal. And voice as breath is also now the price that has to be paid for the transformation. Hakanpää's skillfulness is unbelievable. The underwater sequences of the performance not just little dashes, but long scenes with a lot of events. They demand enormous control of one's own body and breathing. The audience of course sees the scenes through the water, but above all as a live video, which brings the events forth in a completely other kind of manner.

Weightlessness or on illusion of it is a connecting factor between the aerial as well as under water acrobatics. But while the movements on the rope have strength and strict control, in the water all is lighter and softer.

(... Svalbard ...)

Annikki Alku

Magical dive into another world

Dive charts the possibilities of water on contemporary circus stage

Diverse moods and expressions intertwine with a nostalgic touch

A remarkable premiere by contemporary circus makers was experienced as a part of Oulu Festival, when *Dive* by WHS group was seen in Raksila swimming hall produced by Flow Productions. **Salla Hakanpää** as acrobat and **Ville Walo** as director have previously created the performance *Pinta* in the year 2013. Also *Pinta* investigated the dripping, pouring and reflectively spreading element of water with the means of acrobatics. *Dive* however dives deeper. The mood varies in a lively way. Acrobatics emphasizes at times the mercilessness of gravity, at times quickness and light-footedness. The oppressive images of sinking and drowning from the first half withdraw, as the water takes one in its embrace. The under water world turns out to be a happy and even playful place. Cameras make visible an acrobatic environment, where gravity does not need to be considered much at all – instead there is the resistance of water and the lack of oxygen.

Fortunately however the piece does not underline the physical demands, but tells its story depending on an illusion of effortlessness. A beautifully symmetrical structure holds together the performance's storyline, which has hints of Little Mermaid – although in reverse: this time it's longing from the water's surface to under the water. A vertical rope forms a route from movements on the surface to an under water world, and after a transformation, back up along the same route. A romantic twist is funny, but not quite the most predictable ending for the multifaceted story. The puppet that plays a role opposite Hakanpää is hulking concrete compared to expression in other parts of the piece and takes up much attention for its role with its presence. The figure's humorousness stands out from the general playfulness of the piece. The époque nuances of **Anne Jämsä**'s costume design emphasize the distance of Hakanpää's character from the rough architecture of the swimming hall, and long skirt hemlines and wedge heel shoes are amusingly disputing with acrobatics.

A universe of sounds by **Joonas Pehrsson** transports us from rumbling noise to chanson moods and throbbing rhythms. The lighting design by **Jere Mönkkönen** makes versatile use of the water surface's liveliness and makes the depth glow. Projections emphasize the separateness of the above water and under water worlds. The spectator is enchanted but also gets to be confused: does that really happen now? Relatively small and far from the audience the projection unfortunately doesn't quite do justice to all the finesses of the expression, especially the subtle object manipulation, that even alludes to stage magic. The water's surface is an exiting ground both physically and visually: at first unbroken or geometrically rippling, then breaking and letting through. *Dive*'s location specificity brings its own charm to the performance. A neutral theatrical space could hardly offer such a great experience as an ordinary swimming hall can give us, when it transforms into a magical stage.

Technical Rider – November 2016

PLEASE CONTACT FOR QUESTIONS / ADAPTATIONS technic@w-h-s.fi

DIVE

STAFF ON TOUR

1 performer, 4 technicians

VENUE

Swimming pool dimensions required

Depth: 3,5 meters – 5,5 meters

Width: minimum 9 meters

Length: minimum 9 meters

Jumping platform (or other aerial rigging point) dimensions required

Height: 5 meters above water surface (minimum 3 m, maximum 7,5 m)

The swimming hall should be dark enough for video projection (or LED screen) to be clearly visible to audience. If necessary, windows should be covered with light-resistant material (for example black plastic) to make the swimming hall darker.

For the set-up and strike down we need to use the diving platform area of the pool. During rigging of light and sound equipment outside the pool, other areas than the diving platform can be available for public swimming for most of the time, if necessary. But for focusing of lights and video we need to darken the diving platform area. For sound check we need to have silence. For set-up of underwater set items in the pool we need to have water circulation system turned off.

AUDIENCE SEATS

The seating area should be planned for each swimming hall. Existing audience seating may be used if there is such. If there is no existing seating, seats for audience should be provided.

Audience capacity depends of swimming hall size, shape and characteristics.

In swimming halls with permanent rising stadium audience seats the audience number can be maximum 200 seats.

In swimming halls with no stadium seats the audience number is smaller.

If there are two seat rows (preferably on two levels with the back row higher) by the side of a 25 meter long pool, we can probably have approx. 80 audience seats.

SET

The set is composed of various accessories, part of which are underwater in the pool, and part of which are by the pool sides and in the diving platform area:

1) Under-water:

- Back-drop fabrics covering the back wall of the pool, width 9 meters
- Floor cover fabrics to cover pool floor, width 9 m, length 4,5 meters
- A folding metal table and folding metal chair on the fabrics on floor
- Prop items (plastic glass and bottle, diving weights, clothes)
- Underwater lights (24v water-resistant)

2) On swimming hall floor:

- Water hose from tap to diving platform
- Video screen (if not suspended)
- FOH tables
- cables, lights, speakers

3) On the diving platforms:

- Inflatable human size mannequin with clothes on 3 meters high diving platform, possibly attached to railing
- Water hose on 3 m platform
- props on 3 m platform (plastic bottle, glass, metal bell, veil etc.)
- Aerial acrobatics rope rigged with straps around 5 meters high diving platform floor nose

For the set the venue needs to provide:

- 1 electricity extension cable for inflating the plastic walk-on-water ball
- 1 roll (25 m) of sticky gaffer tape (width 5 cm)
- material and staff for covering swimming hall windows
- platform on water surface level for walk-on water ball, if pool edges are high (not "infinity" type)
- water hose to diving platforms, preferable from a tap near the audience area

Set contact: Anne Jämsä

anne@w-h-s.fi

RIGGING POINT

For aerial rope acrobatics we need one approx. 300 kg rigging point above the pool. We can use the 5 meters high diving platform for this purpose by strapping the rope around the diving platform. We can provide strong cargo lift straps for the rigging.

CHANGING ROOM

We need a private changing room for the performer. There should be an area to hang the wet clothes and space for drying and storing small prop items without risk of them getting lost or damaged.

DRYING SET

We need to dry large set items after each run-thru and each performance.

3 back-drop fabrics of 3 meters x 6 meters need to be hanged on high railings or the diving platforms over night.

3 floor-cover fabrics of 3 meters x 9 meters need to be hanged on high railings or the diving platforms over night.

(We can come in the morning to fold and store the fabrics out of the swimming pool public area.)

Other larger items that need to get dried are:

Folding table, folding chair, camera stand, acrobatic rope and straps, large inflatable plastic ball, human size inflatable plastic mannequin

These can be dried in any secure well-ventilated area, where they are not in risk of getting lost or damaged.

STORAGE

A dry, locked space is necessary for the storage of performance equipment during and between days of set-up and performance. We will bring 7 large suitcases.

Please consider also the storage of audience seats, rental equipment (lights, sound, video) and their transport cases.

VIDEO

For video we need a bright high contrast HD projector and screen. (Or LED screen)

Video signal comes from the camera in pool to a laptop in FOH technical control booth, and goes from the laptop to the projector.

Projector:

Full HD, minimum 8000 ANSI-lumens, hdmi connection

Screen:

16:9 either on stand or suspended

Size approx. 3 x 5,3 meters - 4 x 7 meters, or minimum approx. 1,7 x 3 m

We might be able to use a large LED screen or similar instead of projector and screen. Please contact us for checking compatibility and suitability of the screen.

Consider visibility from audience seats to screen. Screen may need to be self-standing above floor level or suspended from ceiling to place it high enough for good audience visibility.

For video we need:

- Screen, projector and HDMI cables
- Ethernet connection line (to be supplied by venue) for the video signal from FOH to projector and to pool edge (Please contact us, if Ethernet cables are not available.)
- 2 Direct electricity lines for video projector and signal converter
- Direct electricity (5 schuko sockets) for computers and video equipment in FOH

LIGHTING REQUIREMENTS

4 x Mac Aura LED wash (or similar moving head RGBW LED wash)

4 x ETC S4 Zoom profiles

4 x channel dimmer

+ enough of outdoor electricity cable / dmx cable for the lights

All lights can be placed in floor level (if rigging points above pool sides are not available). Depending of the venue characteristics, we may need to rig some of the lights on vertical trusses or other high stands.

In order to make a lighting plan, please provide us: pictures with good resolution, ground plan and cross section of the swimming hall and information of the locations of electric outlets.

We will bring with us low current (24v) submergible lights that will be placed underwater in the pool.

The swimming hall should be as dark as possible (with not much of sunlight or street lights leaking in from windows), but absolute darkness is not necessary.

Lighting set-up can be begun when the swimming hall is open to swimmers, but we need minimum 3 hours of darkness without swimmers in the pool for focusing the lights and programming.

Lighting contact: Jere Mönkkönen jere@w-h-s.fi

SOUND SYSTEM

Sound design consists mainly of music, played and mixed from the sound engineer's computer/interface. In addition there is also one hydrophone placed underwater in the pool, close to the rope and one underwater speaker placed somewhere in the deep end of the pool. (We may use additional microphones/speakers/monitor in the performance as well depending on the space.

What we need:

- Good quality full range stereo pa-system covering the whole audience. (L'acoustics/EAW/Nexo/D&b).
- 16ch Digital Mixing Console. (e.g. DiGiCo SD11/ Yamaha DM1000vcm/ Yamaha 01V96/ Yamaha LS916ch etc.) (Please let me know which console there will be.)
- Enough cables. Of course for the PA-system, but also additional XLR-cables. The distance between mixing console and the microphones or the amps might get quite long.
- Table (e.g. 1.5mX0.5m) for the mixing console and computer etc.
- Enough power sockets to plug all the devices
- (- Additional speakers for monitoring or effects depending on the space.)

What we bring:

- Hydrophone (with 5m cable w. minijack, we also have an extension cable w. xlr)
- Underwater speaker and amplifier. Speaker has 5m long cable and w. extension it's approx 15m. Amplifier has a xlr input.
- Laptop/Rme-interface/Controller (and patch cables for the previous)
- Some cond.mics if we need.

I'm happy to answer any questions regarding the sound!
Joonas Pehrsson

Sound contact: Joonas Pehrsson joonas.pehrsson@gmail.com +358 41 445 9911

DRESSING ROOMS

- 1 dressing room with showers (near the place of performance, heated if necessary, well lit, lockable or guarded, with chairs, a mirror, a WC)
- Bottles of water (minimum 5 small bottles for each performance)
- catering: bananas and other fruits, coke, water, fruit juice, coffee, chocolate, sandwiches or snacks for 5 persons during set-up, and for 5 persons 3 hours before performance
- 5 towels
- hangers (10) for clothes

ACCOMMODATION

Accommodation and board for 5 people on the days of set up and performance

- 5 hotel rooms: 5 single rooms, min. 2 stars

TECHNICAL STAFF

Putting up the sets takes approx. 10 hours + 3 hours of preparation before each show (see example schedule) and requires:

- 1 lighting technician (for rigging)
- 1 sound technicians (for rigging)
- 1 stage technician (for darkening the swimming hall and set-up of audience seats)

During the show

- 1 house technician familiar with all technical systems of venue

Duration of show: approx. 45 minutes depending of venue characteristics

Please note that DIVE is a site-specific performance. Duration, requirements and characteristics may vary according to the circumstances in each performance venue.

The technical needs can be adjusted to fit in the venue's specifications so If anything needs to be clarified or any questions appear, please do not hesitate to contact us.

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

SCHEDULE EXAMPLE

DAY 1

18.00 - 20.00 Rigging outside pool

20.00 - 23.00 Rigging (no swimmers in pool)

23.00 - 02.00 Focus / Programming / Soundcheck / Rehearsal (no swimmers)

02.00 - 03.00 Partial strike down (equipment outside pool remains in place)

DAY 2

15.00 - 17.00 Set-up outside pool

17.00 - 20.00 Set-up in pool (no swimmers in pool)

20.00 - 21.00 Performer preparation / audience set-up

21.00 - 22.00 Audience in + show

22.00 - 01.00 Partial strike down (equipment outside pool remains in place)

DAY 3

07.30 - 08.00 Folding and storage of dried set

--- break ---

15.00 - 17.00 Set-up outside pool

17.00 - 20.00 Set-up in pool (no swimmers in pool)

20.00 - 21.00 Performer preparation / audience set-up

21.00 - 22.00 Audience in + show

22.00 - 02.00 Strike down and packing

DAY 4

07.30 - 08.00 Folding and storage of dried set