

HANNU WAARALA

Keskisuomalainen Oct 5, 2011

## Circus Uusi Maailma

### Globally Wanted

*Premiere at Jyväskylän Huoneteatteri Oct 3, 2011*

Through the numerous non-verbal theater performances at the Jyväskylän Kesä Arts Festival, viewers have become accustomed to this genre and the secrets of its expression, combinations of mime, circus and clownery. Non-verbal theater has become something of a family attraction, petit bourgeois thingummit, a magic word to automatically get the sympathy of the audience on your side.

Some very mediocre and unimaginative performances have been politely praised. And if the presentation has otherwise been good, it has often forgotten the theater. The in itself good bravura of non-verbal theater, will not necessarily open the world of the performance, the potentially conflicting, dramatic surfaces. Often, the form of the performance has been inadvertently truncated, unfinished.

That is why it is significant that the new project Globally Wanted by Circus Uusi Maailma from Jyväskylä outperforms most of the performances at Jyväskylän Kesä Arts Festival with an abundance of ideas. Here is a performance that can be exported around the world even with all its faults and imperfections. Repetition can not be avoided, but also that can be acknowledged by the fact that it has at least 4-5 bearing and energetic ideas. And that is a lot, taking into account the fact that most of the performances have none at all.

Everything is possible.

**Seija Hakkarainen** and her team have managed to build a very compact performance from the totality. The music composed by **Pekka Huttunen** has a central role in the dramaturgy of the performance.

Music is the metaphysical trapeze of the performance; sometimes like manic tango, sometimes improvised Finnish-Fellinesque folksong, sometimes melancholic popular music. In any case, best, cutting theater music for a long time in these latitudes.

To be an amateur on the stage is to love of art and theater, as the great magician **Orson Welles** gave the meaning to the word. In other words, the performers have the courage to bring their own sensitivity and uncertainty to the performance, and do not hide it in monadic athletic solos. Roughness and the edges are in the performance so that viewers can emotionally grasp and climb along them.

Globally Wanted tells many stories of human vulnerability. It tells them through body language and with strong visual images, often with surreal images about the longing of the sensual, the uncertainty and the confusion among people. You just have to go through the sensual illusions, be in constant search mode, so that the new contact surface can be found.

A global survival story can only be based on the identification and recognition of your own vulnerability. The splendid second half of the performance tells about that, there a wheelchair is no barrier to living, but an outright chance. In a magic theater of illusion, is possible.

The greatest challenge of non-verbal theater is that it should immediately work with strong visual claims and hits, through the total presence of a situation. This is chiefly the case in the performance of Globally Wanted.

By eliminating some repetition of movement, relying on the pure momentum of a simple gesture, and by filtering, and abolishing a few unnecessary lines of dialogue, this performance by Circus Uusi Maailma would be completely pure in form. But even now it is an extremely impressive performance, "an export item" in the positive, favourable sense of the word.

*Directed by: Seija Hakkarainen. Design: Seija Hakkarainen and performers. Music composition and editing: Pekka Huttunen. Lighting design: Arto Saarelainen. Performers: Sami Keinänen, Mikko Kervinen, Perttu Pihlaja, Noora Pasanen, Kaisa Pesonen, Lotta Roukala.*

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