



SILENT YEARNING OF THE AMATEURS OF LIFE

Circus New World founded in 2006 is a multidisciplinary performing group from Jyväskylä. Their performances combine theatre expressions generated from body language, carnivalistic new circus, choreographies on asceticism, visual spaces and avant-garde music as well as strange, chaotic, skewed mental states of mind.

The group creates slightly schizo sound spaces, and synthesis of performance that is startled by blackish humour and holistic visionary. So somewhat recycling of arctic hysteria, non-verbal theatre.

Circus New World's latest project *Globally Wanted*, the interrelation of stage image, atmosphere, the musical motives and choreography is an extraordinarily solid and intensive event. To the performance, the manic magical realism creates its own world of non-verbality, speechless and illusion defined by humour, a kind of unity time of illusion, place and space.

As a permeable thematic furrow in the performance goes longing for love in a chaotic universe built in brutal and comic postures and coincidence.

“Time, place and beloved – never at once.”

Seija Hakkarainen is the founder of Circus New World, planner of the artistic and administrative operations, director and producer. She is a visionary and a visualist who graduated as a producer in

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2003 from the Arts Academy of the University of Applied Sciences in Turku, and tells that she works as an interpreter or washes dishes on a cruise ship if necessary.

In *Globally Wanted*, performance by Hakkarainen, 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 it is like a manic tango, next improvised Finnish-Fellinesque folksong or spine-chilling, melancholic popular music; the best, cutting and crazy-enough theatre music in these latitudes.

“**To be an amateur** on the stage” opens up in Circus New World’s aesthetics as love to the arts and theatre in the means given by the great magician **Orson Welles**. In other words, the performers have the courage to bring their own sensitivity and uncertainty to the performance, and do not hide it in their monadic athletic solos. The roughness and the edges are left exposed so that the viewers can grasp on the rough surface of humanity and climb emotionally along the shadow areas and blind spots on their mind maze. *Globally Wanted* tells several overlapping stories of human vulnerability. In the performances by the New World, everything is told through body language and with strong visual images. With surreal images the longing of sensibility, the uncertainty and the confusion among people are brought visible.

Identification and recognition of vulnerability can be found in the group’s works. As an example is Hakkarainen’s directorial realisation, where a wheelchair is seen as an outright chance. In a magic theatre of illusions everything is possible. A wheelchair can be a new beginning of life. In this context, **Sigmund Freud** would speak about the relation of a joke and unconscious mind, its experimental relationship to the question of existence.

The greatest challenge of non-verbal theatre is that it should immediately work with strong visual claims and hits, through a total presence of situation. This is what happens in Circus New World’s productions.

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