

PRESS

Teatteri & Tanssi + Sirkus Magazine Summer 2021 - Finland

PROXIMITY SEPARATES, DISTANCE CONNECTS

During the pandemic, people have become accustomed to safety distances and remote connections. Combining circus art and video manipulation, Perto - the name is Portuguese and means 'near' - ponders imaginatively and inventively how people can be close to each other and far apart at the same time.

Combining live video projections with performances is no longer new, but they are rarely incorporated as an integral part of a show. Perto takes advantage of the video in a way that is reminiscent of the magic of an early silent film.

The characters of Mira Raval and Luis Sartori do Vale sit back to back to each other in separate tables. But on the screen, they are on the same table, face to face. The body language can simultaneously create two very different impressions!

Despite the physical distance, one might pour wine for the other and then get it on their face. Saku Mäkelä dances on the table dodging himself. Milla Järvinen desperately drags herself

after a mug, until she finally reaches it - or does she? The mug, however, is somewhere else.

The tricks do not aim to show a magical illusion, but the audience can enjoy both the trick and how it is done. The concept requires a lot of arranging and millimetre-precise placement of the elements, but the adjusting rather increases the tension than reduces it.

The dance floor episode feels a bit detached from the rest of the performance, even though it fits in with the plot of an accelerating festive evening that ends up in a moody atmosphere. The important letter never gets ready. When the makeup is wiped off, there's nothing under it.

Visually, Perto follows the same black and white aesthetics from Vale's and Raval's previous performance Portmanteau. The glitch-style light of the projections act as flashes of colour. Also Petteri Rajanti's sounds and Rodrigo Borges' lap steel guitar juice up the atmosphere.

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