

# twin sisters - bliznakinje <sup>1</sup>

cie À Hauteur des Yeux, Padrut Tacchella, St-Croix and Geneva

*(...) our movements never existed. in fact, we don't really exist. we are not aware of our movements, nor of our very being. we are representations of something that was, possible memories-projections sent back to your imagination – projections that have not yet taken place.*

**(Okana, RENCONTRES IMAGINAIRES 2025, LA BAZ St-Croix autonomous center).**



Okana and Noémi in "Le projet d'Okana" 2024, Théâtre le Galpon, Geneva  
Photo © Erika Irmeler

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<sup>1</sup> Working title 2025 of the Bosnian term bliznakinje = twin sister

*(...) she is very close to me—but I can neither see her, hear her, nor even touch her. she comes from the same tree trunk as me. my twin sister. 1985—linear time has been replaced by a kind of infinite loop. I represent her, I dance her. Once – or rather infinitely, this infinity that becomes one. Somewhere on my cheek and shoulder, I feel the light, the gentle warmth of a sunny summer afternoon. She remains motionless: I feel that she is there somewhere – very close to me.*

*I am afraid.*

**(Pahuljica, RENCONTRES IMAGINAIRES 2025, LA BAZ St-Croix autonomous center).**



Movement research in October 2025, LA BAZ St-Croix autonomous center

Photo © Padrut Tacchella

"**The OKANA Project**" is a 45-minute contemporary dance-puppet-automata show for all ages (children aged 12 and over or accompanied by parents) for a maximum of 80 people on front-facing bleachers in a theater. The human-sized puppet Okana meets his creator, the dancer and the pianist in a dreamlike world where human reasoning takes other paths, where humans learn from puppets (and vice versa) to reject war games and acquire a new level of evolutionary exchange. A utopia? A dream? A pipe dream?

**The Pahuljica Project** is a form of dance performance that can last up to 23 hours non-stop. The movement creator works alongside a computer programmer with the puppet, gradually creating the puppet's dance language of expression, and a strange dialogue develops between the two of them and the audience. It is a process that lies between contemporary dance and a form of expression close to the introspective vision of Butoh. For an audience of around twenty passers-by who are moving or waiting, coming and going, the endless time carries the character's message to them.

For our performances, the **twin sisters**, automatons and puppets, will always come together, Pahuljica as the guardian at the entrance to the hall, Okana on stage with the performers. For the LCDF27 festival, the atmosphere of **June**, the infinite invention, the diversion, the imagined "otherwise," the meanderings of experimentation are a good fit. But the groping in the collective memory, the questioning but silent gaze of **November** is just as appealing... Or even the call of **February**, which resonates with my research over the past four decades, my investigations and countless explorations/discoveries of movement through these automaton puppets, the influence of the factory hall in St-Croix that became my workshop (a place where music boxes and automaton puppets were once made)... The question of collective memory, of storing memories, the struggle to preserve even a single small movement in time... or the birth of a new point of origin without memory, an emergence, a game—a dance.

Since 1984...

Padrut Tacchella works as a sculptor, puppeteer, technician, and theater designer in the research and development of the art of automaton puppetry. The company A Hauteur des Yeux structures his research and projects, which culminate in performances.

The central theme in his work is the creation of movement in his wooden and steel figures. From 1984 to 2000, he used traditional methods with crosses and wires; in the 2000s, he began incorporating counterweighted crosses and gearboxes, followed by the first automatic movements into his creatures. In 2020, he began programming work with multiple computer-assisted motors to create artificial movements. Throughout these 40 years of research, shows and performances have provided regular opportunities to share the evolution of this work with the public. The educational and exchange aspect is essential, sometimes in schools and museums, with conferences adapted to the context and according to the location or the needs of the audience.

