

# evaporated landscapes (2009) by Mette Ingvarsten



With evaporated landscapes Mette Ingvarsten creates an artificial world that behaves according to rules of evaporation, dissolution and transformation. Departing from ephemeral materials and matters like light, sound, bubbles and foam the performance constructs landscapes of various kinds.

Some of the artificial landscapes resemble nature, as we know it from the past, others look more like futuristic inventions. In either case they produce sensations of calmness and rest but also fascination and surprise, impressions we normally attribute to the world of natural wonders.

In Evaporated Landscapes choreography no longer belongs to the organization of bodies and their movements in space. Rather choreography is understood to be the relationship that operates between the ephemeral elements, as they magically float and dissolve into space. The movements that appear do not only show up in space but also within the bodies of the spectators due to the sensations and perceptions they encounter throughout the performance.

Concept: Mette Ingvarsten  
Lighting Design: Minna Tiikkainen  
Sound Design: Gerald Kurdian  
Production management: Kerstin Schroth

Co-production: steirischer herbst festival (Graz), Festival Baltoscandal (Rakvere), PACT Zollverein (Essen), Hebbel am Ufer (Berlin), Kaaitheater (Brussels).

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[www.aisikl.net/mette](http://www.aisikl.net/mette)

**Mette Ingvarsten** is a Danish choreographer and dancer. From 1999 she studied in Amsterdam and Brussels where she in summer 2004 graduated from the performing arts school P.A.R.T.S. Since summer 2002 she has instigated several research projects and made numerous performances, among others "**Manual Focus**"(2003), "**50/50**"(2004), "**to come**"(2005) and "**Why We Love Action**"(2006).

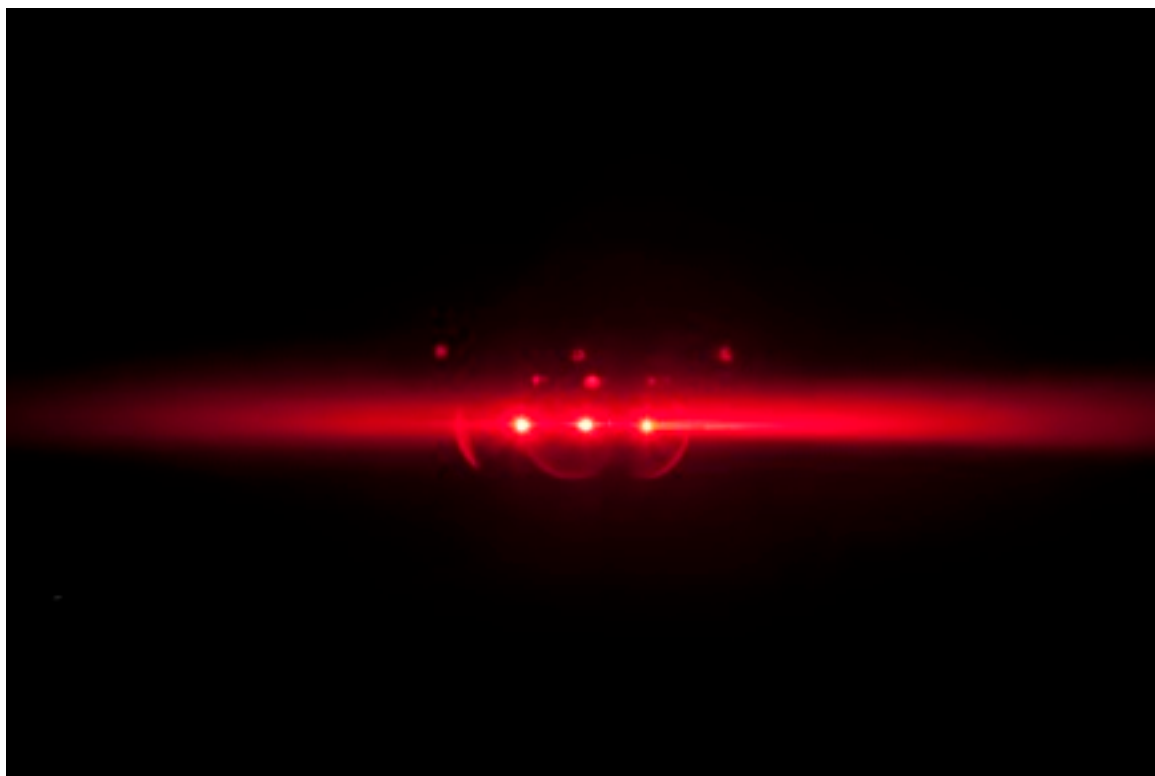
Her more recent work evolve around questions of perception and sensation including "**It's in The Air**" (2008) a collaboration with Jefta Van dinther and with her latest two pieces "**GIANT CITY**" and "**Evaporated Landscapes**" (2009).

Besides her performance work she is engaged in research and her practice involves writing, making, performing and documenting work. She teaches and gives work-shops often related to developing methodologies within choreographic practices. Since 2005 she has been working on "**everybodys**", an open ongoing collaborative project based on open source strategies, aiming at producing tools and games that can be used by artists to develop work.

In 2008 she participated in **6Months1Location** initiated by Xavier Le Roy and Bojana Cvejic, confronting questions around education, structures of production and artistic exchange. During the 6 months she worked on the YouTube project "**Where is my Privacy**", infiltrating and utilizing contemporary communication tools as a way to rethink choreographic production. As an extension of 6M1L she took part in organizing the festival Inpresentable09 in Madrid, usually curated by Juan Dominguez and she edited a book documenting the project's activities.

She is part of the collective COCO's who presented "**Breeding, Brains and Beauty**" in 2008 and has collaborated with Jan Ritsema and Bojana Cvejic on several theater performances.

In 2010 she works on several smaller site-specific events, dealing with notions of artificial nature.



c) Wolfgang Silveri

## REVIEWS:

„The kinds of shenanigans on display in Mette Ingvartsen’s “Evaporated Landscapes” are not just for the child at heart. Four foam cones, resembling snow-capped peaks, form a small rectangle on the stage, surrounded by audience on all sides. One moment, the cones are twinkling in a vexing colour somewhere between pink, grey, and beige. The next, they have settled into majestic repose, glowing from within, inviting our attention. At the periphery stands the choreographer, who, like a high priestess, summons white plumes from the thick, curved pipe of the smoke machine and sends them meandering over the towers of foam. Magically all at once, we feel as if we were in a plane soaring over a dazzling variety of cirrus and cumulus cloud formations, a snowy mountain range visible far into the horizon. As we ride atop these billowing masses, they morph. Spiral-like shapes become tumultuous rapids crashing about our feet, and the distant heavens give way to garish eddies before us. Ingvartsen and her lighting designer, Minna Tiikainen, provide one mirage after the other: red flames, shimmering blue snowflakes, stray fireflies, a looming thunderstorm at sunrise. These surprising optical seductions arise from nothing more than light, foam, fog, and bubbles. Ethereal, and completely artificial, these devices simulate natural forms that we can almost touch, a wetness that gradually and unnoticeably inundates us.“  
Ballettanz, 10/09, Elisabeth Nehring

„The next piece, ‘Evaporated Landscapes’, is completely devoid of bodies. Instead, we see the pulse of naked being in the form of foam, fog, soap bubbles, coloured lights, the patter of rain and the crackle of fire. Ingvartsen brings together these elements to create a penetrating and timeless choreography. Though she controls their release, once she sets these elements free they assume a life of their own. Like the dancers in ‘Giant City’, they tell stories: ceilings of clouds, fire, snow, a setting sun.“  
Falter, 07.10.09, Thomas Wolkingner

„Composed of fog, foam, soap bubbles, and colourful light, the landscapes of ‘Evaporated Landscapes’ are dreamy and surreal, but also come very close to kitsch. The culinary palette extends from the myth of creation to the play of the elements and a culminating rainbow. While ‘Giant City’ feels like a science fiction film, ‘Evaporated Landscapes’ offers the spectacle of a splendid fantasy.“  
Kronen Zeitung, 03.10.09, Miachaela Reichart

„(...) As such, it may be the first truly non-figurative choreography. She uses foam, smoke, light, sound, and bubbles to enchant her public. Dazzling bubbles dance, and somewhere in these visuals lurk Sloterdijk’s lathers and spheres. A ceiling of fog forms over the heads of the audience. And a green-blue-red light, like that produced by a cathode ray, reminds us of the extent to which we live with projections.“  
Der Standard, 04.10.09, Helmut Ploebst

„ (...) Ingvartsen is the first to understand how to live-choreograph elements equivalent to meteorological satellite images (the foam mounds and the fog) and swarm phenomena (the soap bubbles), while limiting herself to just these elements. The technically complex performance makes an airy and poetic impression. The “Gravity” project ends with a work that posits a fundamental shift in the idea of what dance is.“  
Corpus, 02.04.09, Helmut Ploebst

„The universe of Mette Ingvarsten develops around five points of light fixed to the earth and covered in foams, and it is made of smoke, colours, bubbles where the fog moves like a wave and dance on the floor creating a kind of lake where the spectators live their feet "in the wet". The nature of evaporated landscape seems uncontaminated but the murky water that comes out of the tube actioned by Ingvarsten remind us of the one of industrial discharge and seems to contribute to an unavoidable process of melting of the iceberg creating a very strong emotional conflict: a calm and contemplative state mingle with fascination, suspension, tension, uncertainty. Beside water another natural main element of the performance is fire: the five small iceberg transform themselves into small fireplaces from which lift a crackling one thousand sparks that other is not if swarms of little bubble that, as any other element playing in the game, undergo a process of evaporation, dissolution and mutation/change.“

Gazzetta di Parma, 03.11.09, Guilia Coruzzi