

GIANT CITY (2009) by Mette Ingvarsten



c) Jan Ejil Kirkebø

GIANT CITY is a physical exploration of the mobility, change and transformation that contemporary bodies are confronted with in giant cities today. Cities are never just made of immobile buildings. Rather they are created by a flux of immaterial flows: flows of information, flows of people, flows of air, flows of money, flows of desire. Immaterial architectures creating sceneries for people to move in, designing stages for bodies to act on. Actions and interactions, all part of constructing space.

GIANT CITY is a speculation about the effects immaterial flows and virtual spaces have on our bodies today.

The dancers perform a transformative sequence of rhythmic pulsations. While continuously moving, they imagine urban spaces, environments and situations in order to discover what their bodies can become in terms of sensation, intensity, speed and expression. They are not searching for a place to settle down but rather for a way of moving that can sustain and integrate an unaccountable number of changes. They are bodies in a constant state of transformation, adapting to the imaginary spaces that surround them. Can what they imagine be detected from the outside or can the expressions only be fulfilled by the imagination of the audience itself.

With **GIANT CITY** Mette Ingvarsten attempts to create an interface for the audience to participate in the construction of space and the effects it can have on physical movements.

CITY SPACE
SPACE INTERACTION
MEMORY SPACE
SPACE LABYRINTHS
SPACE SHIPS
SPACE LANDSCAPES
COLLECTIVE SPACE
INVISIBLE SPACE
SPACE HOLES
COLOR SPACE
DANCE SPACE
SPACE TRANSFORMATION
3-DIMENTIONAL SPACE
SPACE VIBRATION
MYSPACE
SPACE IMAGINATION
SPACE EXPLORATION
EXPRESSION SPACE
OUT OF SPACE

(After George Perec)

Concept and Choreography: Mette Ingvarsten

Dance: Sirah Foighel Brutmann, Dolores Hulan, Mette Ingvarsten, Sidney Leoni,
Guillem Mont De Palol, Chrysa Parkinson, Manon Santkin, Andros Zins-Browne

Lighting Design: Minna Tiikkainen

Sound Design and Dramaturgy: 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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A production of Mette Ingvarsten / Great Investment

www.aisikl.net/mette

Mette Ingvarlsen 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) Tania Kelley

REVIEWS:

„Ingvarsten, Tiikainen, and the sound engineer, Gerald Kurdian, prove themselves masters of atmosphere. They know the suggestive power of their art, and together they create a visual-acoustic-sensory space in which the public is more participant than observer.“
Ballettanz 10/09, Elisabeth Nehring

„The pulse of the city is nothing other than the pulse of the bodies that move within it. In ‘Giant City’ every body stands not only for its representation but also for an arrondissement, each of which relate to the other. Invisible connections emerge, noises buzz in space, and the illuminants change colour. Not once does Ingvarsten try to explicate her idea. She works consistently with abstractions, and places at the centre of her reflection those who have been inescapably integrated with their communities.

Beyond Anecdote

As with the trampoline-based ‘It’s in the Air’ (2008) Ingvarsten uses the technique of escalation in ‘Giant City’, though not for the purpose of virtuosity. She wants to indicate a system of city awakening and the activation of its energy fields. As the dancers move, the city begins to sweat. ‘Giant City’ does not contain urban anecdote. It is a systematic choreography of individuals who disclose certain types, but those types only serve to make visible the rhythm of the big city in this unique consolidation—without stretching the physical metaphor to the extreme.“
Corpus, 4.10.09, Helmut Ploebst

„The result is a stimulating study of the body in imaginary spaces that takes us to the edge of conceptual dance.“
Kronen Zeitung, 03.10.09, Miachaela Reichart



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„Teetering, wavering, trembling, buckling. From this basic repertoire of minimal movements, the seven performers of ‘Giant City’ perform a choreography that seeks to uncover patterns of social behavior. Individual rhythm flows into swarm movement, and in the end a single organism travels through the space of the stage. The Danish choreographer Mette Ingvartsen uses brittle visual language and minimalist rigor to describe the process of physical transformation in the urban sphere. “Dancing about architecture” is a standard term of derision for pretentious art. But Ingvartsen’s dancers discover beautiful images and polyrhythmic changes of movement.“
Kleine Zeitung, 03.10.09, UB

„(...) Yet here it’s not about virtuosity but the awakening of a city, the signaling of its accelerating rhythm. In its choreography, ‘Giant City’ is not anecdotal but conceptual. The dancers represent urban types set to motion by the dynamics of the city.“
Der Standard, 04.10.09, Helmut Ploebst



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