

Metropolis touched the city's nerve and the residents' hearts

For a month in Copenhagen, [Metropolis – festival for art and performance in public space](#) placed the city, city life and its residents under a magnifying glass. With 19 productions and over 20 000 enthusiastic guests, the festival influenced the way many people experience urban space.

Great attention

Metropolis 2011 received widespread attention. Metropolis was mentioned with enthusiasm in newspapers, on websites and blogs. In Cyberspace, pictures, comments and updates regarding the many artistic interventions were posted on Facebook and www.cph-metropolis.dk has never had so many visitors. International festival organizers came all the way to Copenhagen to gather inspiration. The public's enthusiasm for the new ways of using the city illustrates Metropolis's fundamental being, and Copenhagen International Theatre has deemed this year's festival an artistic and audience related success.

Spontaneous encounters with art

On Vesterbro, colourful bodies could be found squeezed between doorframes, hanging in electricity poles and with legs sticking up out of parking ticket machines, which made people crowd together, take photos and follow the performers' as they investigated the in-between spaces of the city in [Bodies in urban spaces](#). Amager Strand was poeticised and musicalised by [Harmonic Fields'](#) musical wind turbine park, which in nine days attracted over 15 000 visitors to the beach's odd symphonic atmosphere. And with four authors' [live novels at Central Station](#) and [100 dancers'](#) nomadic cruise through the city, spontaneous artistic experiences emerged in the middle of our everyday lives.

People in focus

The city's residents were lovingly portrayed in the dreamlike Nørrebro documentary [The Hill](#), which could be experienced on location on Korsgade mountain or around the city via a mobile cinema. With her more socially critical approach, Argentine Lola Arias, made the city's ghosts visible in the installation [Hotel – Chambermaids](#), in this case the cleaning staff at Hotel Astoria, with gripping tales of their own lives.

With [Bureau Detours](#) and [Frank Bölter](#), the art depended on the public giving a hand, with the former by building urban furniture and transforming Prags Boulevard into a creative, invigorating centre, and with Bölter, by folding a gigantic paper boat that the artist used to sail out to sea on – which immediately capsized thanks to the summer rain's impact on the chosen building material.

Honest expression and sharpened senses

It was also possible to experience everyday life in the city in new ways. [The Big Movement](#) presented a view of life on Strøget (a shopping street) from a live cinema, where the everyday was transformed into an existential choreography, while French [Ici-Même](#) invited us on a city tour with our eyes closed so that we could experience the city with our other senses. Both the cinema and the sound tour sharpened the viewers' senses and city life found its own honest and pure form of expression.

The same artistic honesty could also be found in a [truck with New Circus](#), where the genre was presented in its purest and most touching form. [H3 by Bruno Beltrão](#) presented the very essence of Hip Hop and moved street dance onto the stage with its poetic aesthetic and virtuous choreography. And at the Royal Library, the sound piece [Library – The Quiet Volume](#) created magical moments of pure intensity subject to the listener's concentration and awareness without other means than a voice in your ear and a few books.

Inspiration for Danish artists

Danish artists have really benefitted from the attention this year's festival has received. Among these, the relatively new companies [Wunderkammer](#) and [UDRYK](#) won a place in especially the younger audience's hearts. And the many international artists and companies have been a creative inspiration source for local artists, who have watched, taken part and collaborated in the festival.

Our ambitions have been fulfilled

On both a large scale and in the intimate one to one format, Metropolis created unexpected, different, sensitive and thought provoking interactions. In a review of Hotel and Library, [Kvällsposten](#) wrote:

"One of the fundamental ideas behind Copenhagen International Theatre's Metropolis project is that cultural interventions make the city into a stage and make visible, the things we routinely and without reflection live in the middle of. These ambitions are fulfilled artistically, politically and socially."

For further information, interviews or press photos, please contact our Communications Co-ordinator, Louise Kaare Jacobsen on lkj@kit.dk or tel: 23 80 55 39.

Metropolis 2011 Facts:

The work: 19 productions, of which 10 were free of charge
294 artists and participants from more than 20 countries
189 performances

Audience: 20 000 visitors with 15.000 alone at Harmonic Fields
21 000 Website hits over 31 days
1317 Facebook friends
232 subscribed to Sms service

Budget: 5.8 mil. DKK.

The Metropolis Biennale 2011 was arranged by Copenhagen International Theatre with primary support from The Danish Arts Agency's Performing Arts Committee, The Danish Arts Agency and The City of Copenhagen.

The next Metropolis Biennale: August 2013

www.cph-metropolis.dk