INFRA

Wayne McGreggor



Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**General Facts**

**Choreographer:**Wayne McGregor

**Music:** Max Richter

**Set:** Julian Opie

**Costume:** Moritz Junge

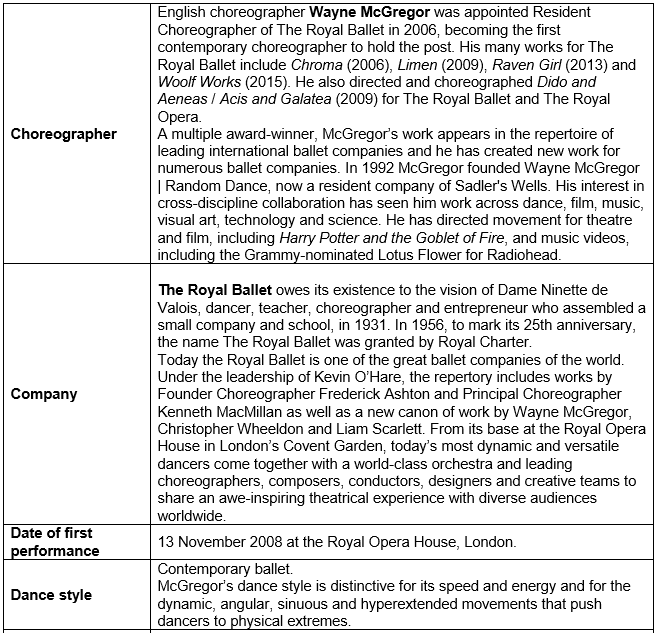
**Lighting:** Lucy Carter

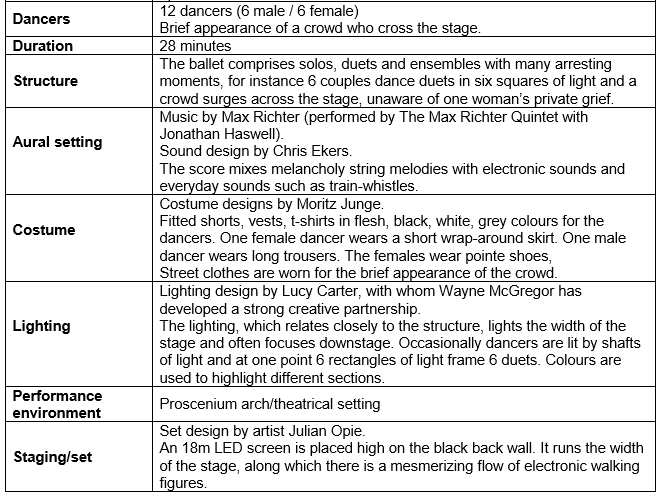
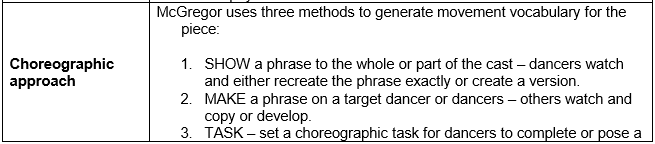
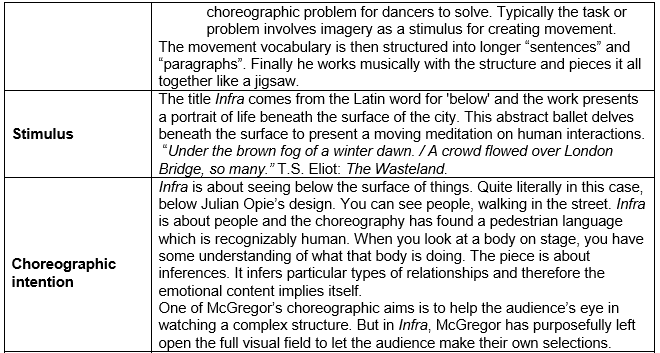
**Sound design:** Chris Ekers

**Performed by:** The Royal Ballet

**Dancers:** 12 + extras for the crowd [Section 7]

**Created :** November 2008

****

****

**Stimulus**

|  |
| --- |
|  |
|  |
|  |
|  |

**Choreographic intention**

|  |
| --- |
|  |
|  |
|  |

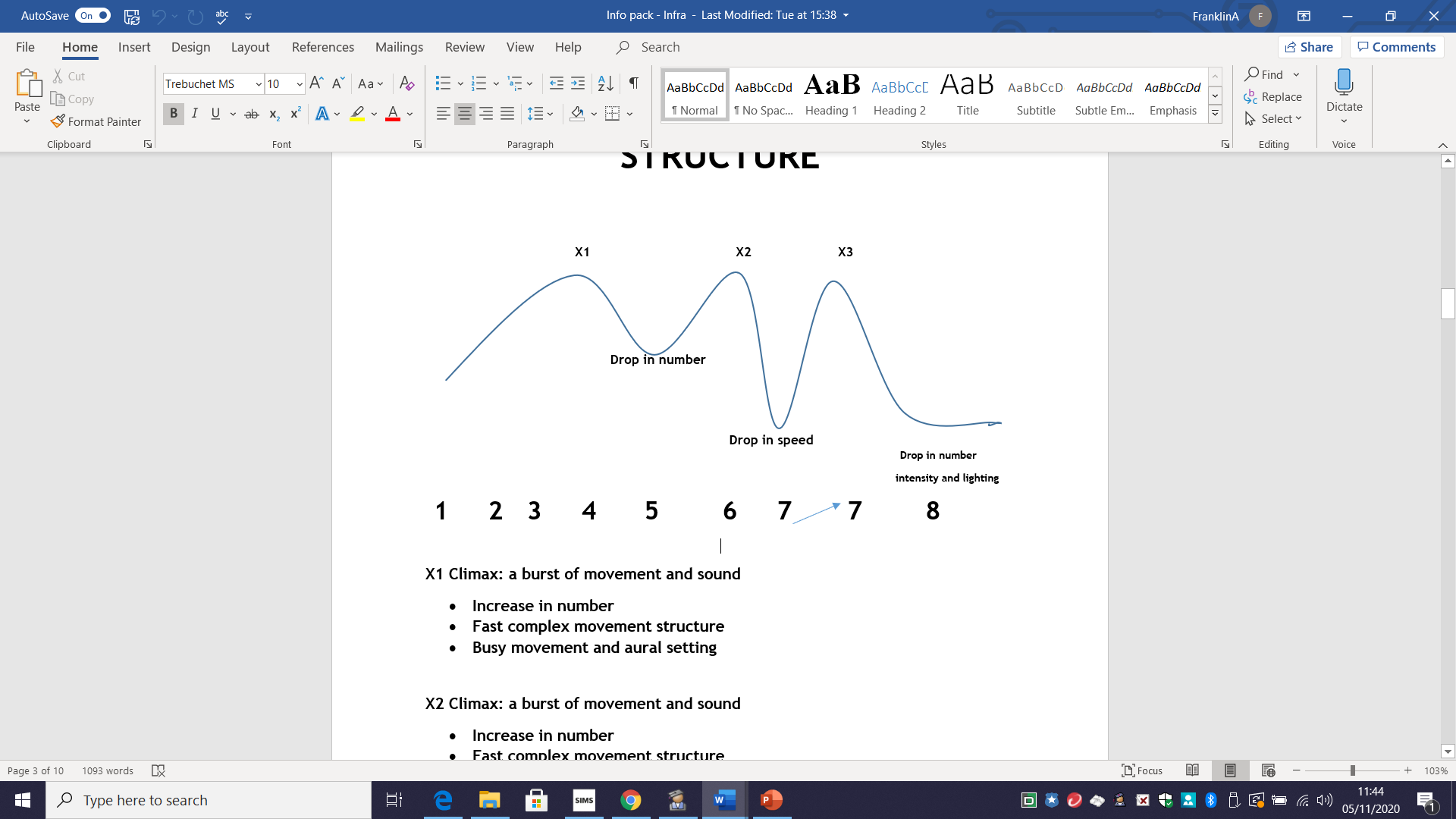
**Choreographic Approach**

|  |
| --- |
|  |
|  |
|  |

**Structure**

How many sections are there?

Identify where each section takes place on the graph below:



Describe each climax/highlight of the dance

|  |  |
| --- | --- |
| X1 |  |
| X2 |  |
| X3 |  |

**Lighting**

The lighting for Infra helps to create the subterranean world that Infra implies. Whilst everything ‘above the surface’ remains black and white, the world below tells a different story.

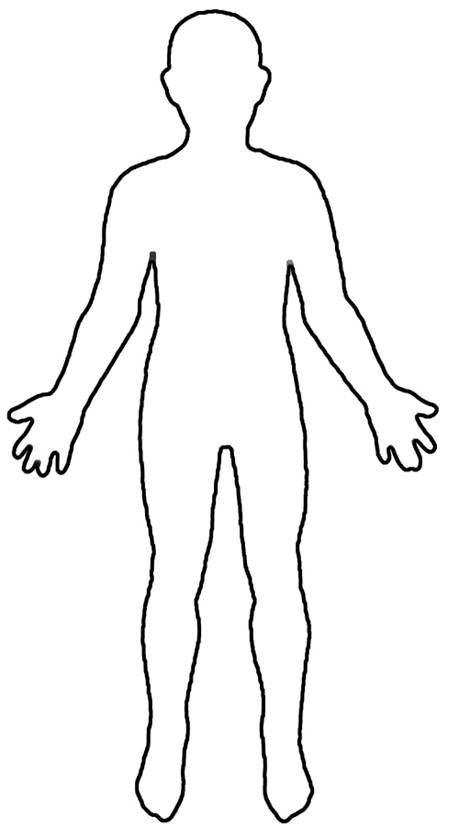
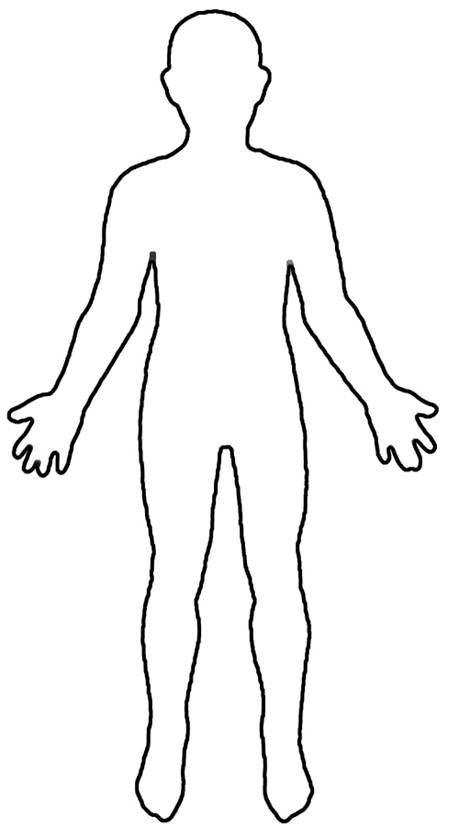
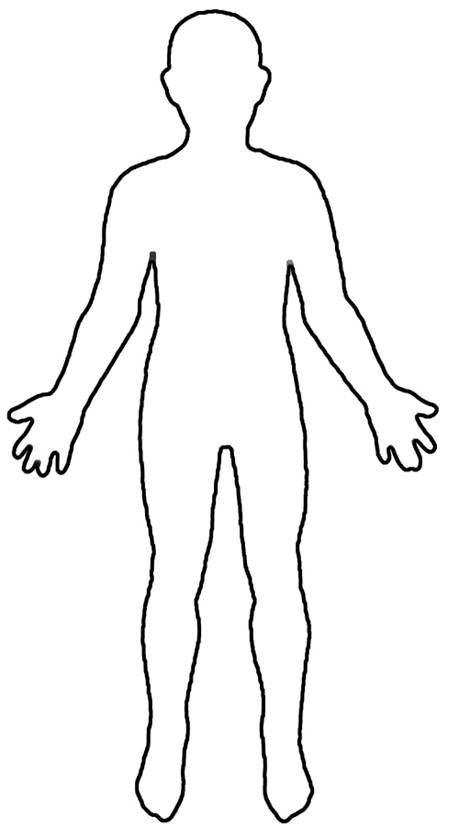
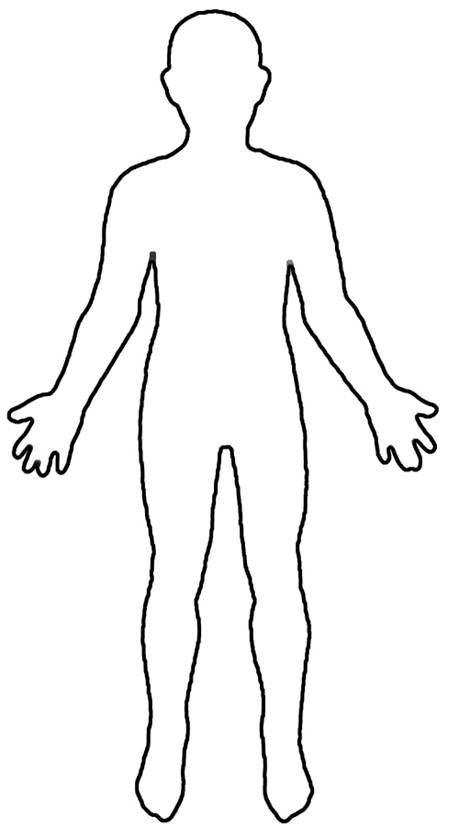
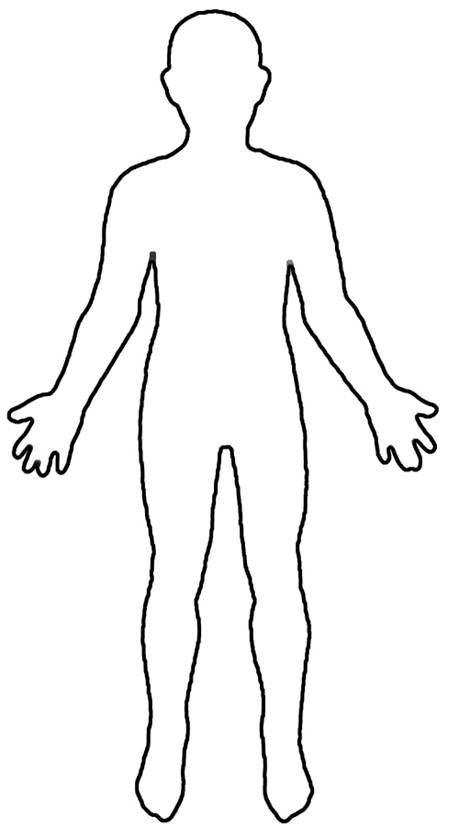
What type of lighting is being used in each of the following images?

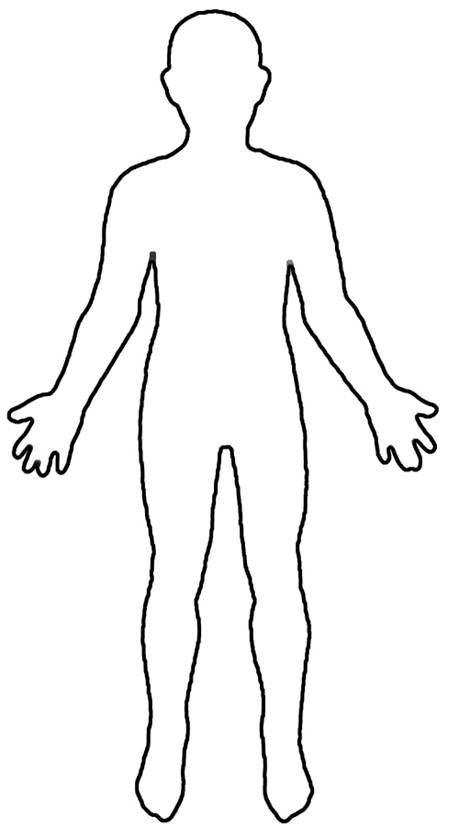
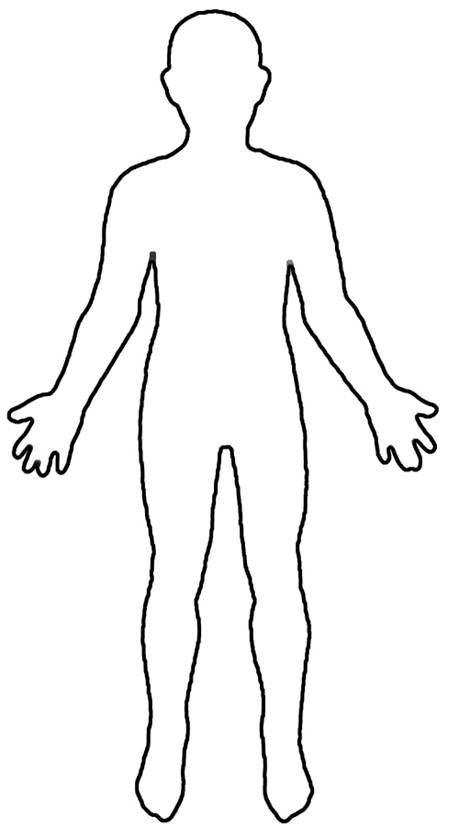
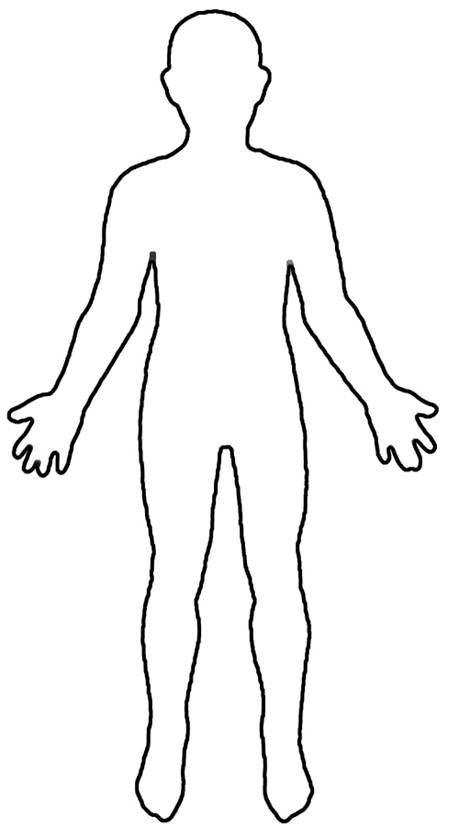
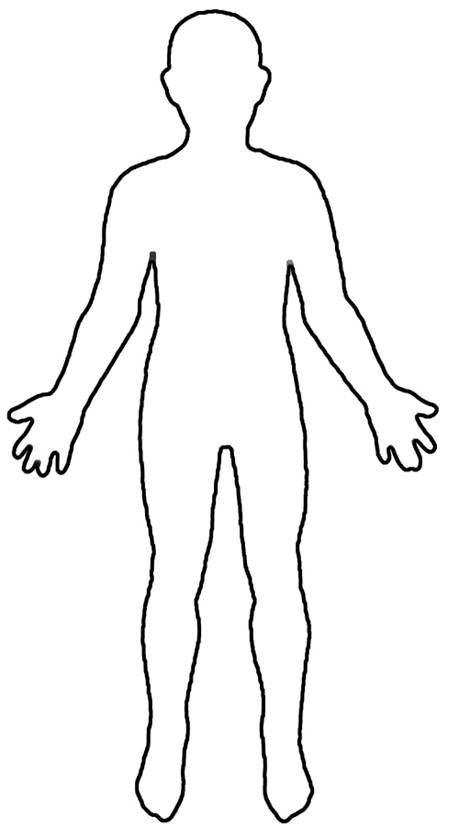
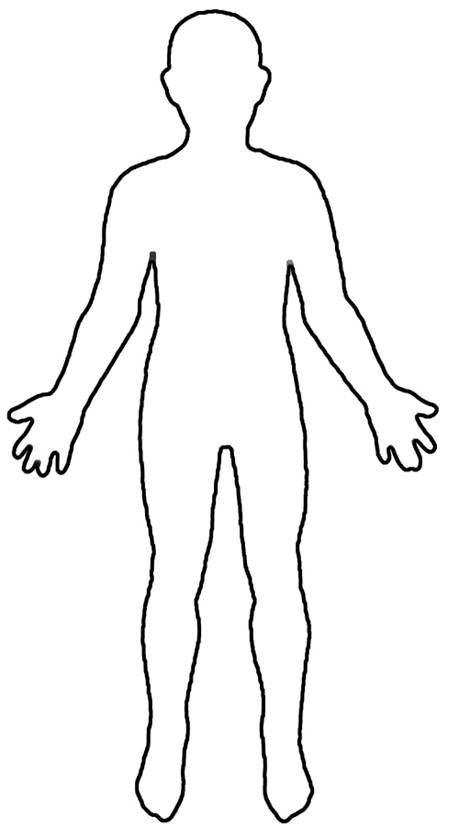
|  |  |
| --- | --- |
|  |  |
|  | [Image result for images infra mcgregor](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwjkt87mua7eAhVFx4UKHb7PBrsQjRx6BAgBEAU&url=https://www.roh.org.uk/productions/infra-by-wayne-mcgregor/news&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667) |
| [Image result for images infra mcgregor](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwi2ucPWuq7eAhVQ1BoKHfxfC1wQjRx6BAgBEAU&url=https://www.youtube.com/watch?v%3DN64OFLfGndo&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667) |  |
|  | [Image result for images infra mcgregor](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwiY9fH0uq7eAhURUhoKHe6GDUEQjRx6BAgBEAU&url=http://www.internationalartsmanager.com/news/dance/kids-to-be-taught-wayne-mcgregor-in-school.html&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667) |

**[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwiY9fH0uq7eAhURUhoKHe6GDUEQjRx6BAgBEAU&url=http://www.internationalartsmanager.com/news/dance/kids-to-be-taught-wayne-mcgregor-in-school.html&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667)Lighting links**

|  |  |
| --- | --- |
| Stimulus: below the surface of the city |  |
| Stimulus: The London bombings |  |
| Stimulus: The waste land |  |
| Choreographic intent: Different human relationships below the surface of things |  |
| Highlight dancers |  |
| Structure |  |
| Aural setting |  |
| Space |  |
| Extra: | |

**Costume**

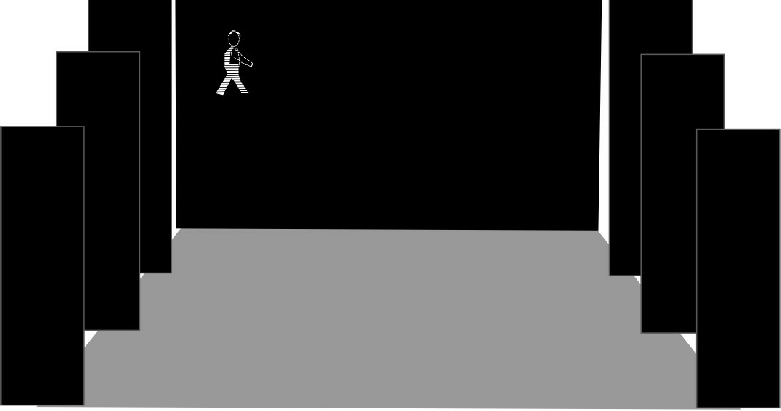




**Costume Links**

|  |  |
| --- | --- |
| Stimulus: below the surface of the city | **[Image result for images infra mcgregor](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwiqj6vYw67eAhUtyYUKHeaHDgEQjRx6BAgBEAU&url=https://www.youtube.com/watch?v%3D4xb5fMJrVKs&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667)** |
| Stimulus: The waste land |  |
| Choreographic intent: Different human relationships below the surface of things |  |
| Complements the set |  |
| Genre/Style |  |
| Era |  |
| Gender |  |
| Extra: | |

**Set Design**

****

A grey dance floor, black tabs and black backcloth.

An LED screen is seen high up on the backcloth, showing a variety of LED people in black and white walking to and fro.

The front curtain is black, completing the monochrome effect.

|  |
| --- |
|  |
|  |
|  |

**“The dancers below, in the subway, if you will, provide a contrast between bland routine and the horror of crisis, between clinical video and flesh and blood and between two disparate, competing visual worlds.”**

**Set Design links**

|  |  |
| --- | --- |
| Stimulus: below the surface of the city |  |
| Stimulus: The London bombings |  |
| Stimulus: The waste land |  |
| Choreographic intent: Different human relationships below the surface of things |  |
| Lighting |  |
| Structure |  |
| Era |  |
| Climax |  |
| [Image result for images infra mcgregor](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwi2ucPWuq7eAhVQ1BoKHfxfC1wQjRx6BAgBEAU&url=https://www.youtube.com/watch?v%3DN64OFLfGndo&psig=AOvVaw3iMCUCIlEFPEqXpe3o2vQz&ust=1540998613258667)Extra: | |

**Aural Setting**

|  |
| --- |
|  |
|  |
|  |
|  |

Highlight key points from the extract below- taken from the interview with Wayne McGreggor about Infra

“I had a very clear idea that I wanted to work with Max Richter, who is an incredible composer, who is able to work with music that is both electronic and orchestral. So it’s incredible live instruments, as well as, manipulation of sound and found sound. But the thing that he does really brilliantly is that he taps into, memory.

He gives you traces in sounds that make you think about other things and that’s a really incredible way of being able to anchor your work in an emotional territory that we all share. And so for me, Max’s music is always very wide screen, it’s a landscape in which all of this incredible work emerges.

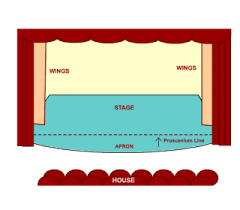
 So in *Infra* we were working a little bit from a T.S. Elliot poem ‘The Wasteland’ because there was something around the language and the scope and the expanse of that, which was really rich to fuel our imagination.

 I would send him a few lines and he would create a kind of musical idea from that, and send it back to me. He might just send me a musical idea from something he had had as a reference. We would just exchange in that way and then I would say this is really interesting or I really feel for this, or I’m not sure about this. And at that moment you don’t throw anything away, even the things you are not sure about, because you never know when they are going to be useful. But over time you start to build this collection of material, and then honestly it builds itself, it structures itself. You just know at a certain point that that jigsaw needs to be arranged in this way, and you do that together. And so that’s the beautiful thing about working with a living composer, that you have the luxury of spending time with them, and you have the luxury of being able to develop something really genuinely together.”

**Aural Setting Links**

|  |  |
| --- | --- |
| Stimulus: below the surface of the city |  |
| Stimulus: The London bombings |  |
| Choreographic intent: Different human relationships below the surface of things |  |
| Location |  |
| Set |  |
| Lighting |  |
| Structure |  |
| Gender |  |
| Extra: | |

**Performance environment**

****The type of stage is called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



|  |
| --- |
|  |
|  |

**Choreographic devices used**

|  |  |
| --- | --- |
| **CONTACT – 03:53-07:05** |  |
| **CLIMAX – 09:54-13:13** |  |
| **HIGHLIGHT- 23:13-25:00** |  |