

Muscles and magic. A display that Pippi Longstocking would cherish.

The introductory act already sets the standard: below the mighty stage space of the Orion theatre, an airy dance around a chair is executed, equally intricate and elegant.



Artist: Sarah Lett Picture: Einar Kling Odencrants

Performing Arts

Gynoïdes - Circus Female Intelligentsia

Concept & direction: Marie-Andrée Robitaille. Sound: Niclas Lindgren. Lights: Raimo Nyman. Costume: Nina Falk. Set design : Marie-Andrée Robitaille & John Engberg. Movement advisers: Mari Carrasco & Charlotta Öfverholm. Music: Anna-Maria Hefele. Artists: Sophie Duncan, Veera Kaijanen, Sade Kamppila, Sarah Lett, Laura Lippert, Manda Rydman. Stage: Orienteatern.

Time after time, the artist mockingly dupes the chair that seems to try to keep her locked to the seat. But oh no! In Gynoïdes, nobody is ever put in her place. On the contrary: in this performance, directed by Marie-Andrée Robitaille, sweeping ahead like one single oxygenic breath rewarding natural female/human power, we meet seven artists totally living up to the subtitle of the performance, "Circus female intelligentsia". Intelligence is of course something we have a right to expect from all scenic art, but unfortunately, there are many exceptions. The New Circus is sometimes struggling to find a sufficiently solid dramaturgy beyond the exhibiting and equilibristic. But to those who might despair in this matter, I say: book a ticket for Gynoïdes. The performance is nothing but one long delight, although the spectacular number with Laura Lippert hanging in her long hair, skillfully executed as it is, yet at the same time quite unpleasant. To be lifted by the hair, although meticulously planned as here, carries a quite painful macho charge, at least to me.

2But that is a marginal note, as the entire composition is interlaced into a collective piece of art, built by powerful and gracious individualities: advanced and amazing artistry in large, rapidly whirling metal rings, on tightrope, with straps, with silvery skipping-ropes, but above all by the natural strength, the caoutchouc-like pliancy and dancing lift of the bodies. Six self-evident women in simple, skin-colored dresses, far from sexualizing, but displaying disarming energy and unaffected pride.

The musician Anna-Maria Hefele plays a decisive role in the overall impression. Her notes whisper, holler, intone and swing in harmony with the acts and motions of the ensemble. So much muscles, magic, grace and unforeseeable humour. As when Sade Kampilla totally unexpectedly plays the ukulele standing on her head. Pippi Longstocking would love this.

Pia Huss

www.dn.se/kultur-noje/scenrecensioner/muskler-och-magi-en-uppvisning-som-pippi-langstrump-skulle-alska/