

Translation of the review of Bibi Ha Bibi's premier at Atalante, in Gothenburg the 12 October 2017.

Review by Lis Hellström Sveningsson, published in Göteborgs Posten (GP) the 13th of October 2017. www.gp.se

Bibi Ha Bibi throats the dance

The voice is a surprising body force in Bibi Ha Bibi. Lis Hellström Sveningsson sees a stunning duel at Atalante.

Many duets, so-called pas de deux, are considered to be the highlights of both classical and modern dance performance. Often these parties express struggle. It can be about couples struggling to unite in love or struggle to get out of a relationship. In more abstract choreography we only see power measurement between two bodies.

In Bibi Ha Bibi, the duel is on top, it's the engine of the whole piece. And the voice has an important an important say in the matter. It is a surprising body power that Aloun Marchal and Henrique Furtado bring forth in the multifaceted sounds.

The playground is an elongated piece of Atalante's scene with the audience sitting along the long sides, close to the dancers.

After the introduction where Marchal and Furtado circles around and blow bubbles in their own chalice, they meet empty handed in the middle. The battle begins in quiet concentration.

With a humming the voices explodes and becomes the companion of the movements with incomparable precision. Even their breathing is choreographed.

Imagine Oxdansen, the old [swedish]* folk dance where two men wrestle stylized, but scale off the vadmal¹ and knätofs². Put on instead tight tights, cincture and trousers that make think of sumo wrestlers. The accessories gets taken off in the first fifteen minutes, most of the rest gets taken off after which. All in order to give the voice and body free space.

The battle between the dancers evolves as well through tough grips as well through tender and subtle play. The skulls collide with unpleasant bangs, the arms slams in the opponent's breasts and accompanied by the rhythmic shifts of the voices. Sounds are being tossed like in ping-pong. Freaked out screaming to flaxing jumps breaks against tender gargle and sensual slurping in the dance partner's umbilical. The stomach is an important player – with its own peephole in the costume. Most of Bibi Bibi Bibi is amazing, a lot of it is really fun.

That the list of involved occuppies instruction in wrestling, belly dance and Inuit singing gives a hint about the variation. Bibi Ha Bibi is an international co-production where Göteborg's Dance and Theater festival is a partner and the performance at Atalante is the premiere. This is the first time Henrique Furtado (from Portugal) and Aloun Marchal (from France) work together. An exciting start that gives throat to the dance.

* Translatorts remark

¹ Vadmal = it was the ordinary fabric of rural population costume

² Knätofs = tassel at the knees of men's suits, a part of some of the Swedish folk costume