

Reviews of Mary Kingsley in English

Individual story with great range

"Mary Kingsley in the hands of Teater Albatross is the story of a life and a little more. A story of many layers – the role of the sexes, imperialism, science. A story not only of words but also of music and movement.

It becomes, as I expect from Teater Albatross, expressive, not at least thanks to the movements. Charlotta Grimfjord Cederblad expresses not only yearning and agony in Mary's closed London home but also the harmonic unity of movement and nature in an invisible canoe on the rivers of Sierra Leone.

At her help she has got a clever crinoline that stands by itself on the floor and therefor never becomes one with her body – but it serves the purpose of hiding her survival kit in shape of her fathers book shelf.

The musician, Anna Ottertun, weaves Mary's worlds together by changing between classical western music and african – and when so is needed she takes the part as coactor. But mainly this is a monologue, Mary's story. It is very strong."

Bohusläningen

Mary Kingsley – excellent theatre art

"For the first time during it's twenty years, Teater Albatross makes a performance without Robert Jakobsson on the stage. But he can with confidence leave the acting to Charlotta Grimfjord Cederblad, who takes well care of Albatross' carachteristic theatre tradition, where the body acting is at least as important as the speaking. In the story about the explorer Mary Kingsley the soft and flexible movements express the dramatic elements far more than the text.

In the beginning I think about Beckett's Happy days. But here the female shape isn't buried in a heap of sand, but in a gigantic crinoline so that she can only express herself with her arms and hands. But it shows that the crinoline also can become a clever hiding-place. For books for example, as a symbol for the education Mary has to steal herself to, when she is expected to be "house keeper, nurse, servant". With great power of will she breaks loose from a predetermined career, travels to West Africa in 1893 and fearlessly explores the wilderness."

Hallands Nyheter

Physical liberation

"Charlotta Grimfjord Cederblad plays Mary Kingsley with a mixture of girlish impulsiveness and typical british understatement humour...

...Charlotta Grimfjord Cederblad's creation is full of life and superb stage art, well accompanied by Anna Ottertun's mix of English renaissance music and African tones."

Nummer