

Örjan Abrahamsson

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Translation from Swedish: Christel Törnros

**Dance in a sea of flowers**

**Seducing, enchanting and somewhat disgusting**

FRAGRANT

Venue: Moderna Dansteatern, Stockholm

A seductive and aggressive scent of lilies hits the audience already before the light is turned on and the birth of a body is visible on the stage of Moderna Dansteatern. A flower artist decorates butoh dancer SU-EN with flowers, as if her body was a dead object transforming into a living, scented piece of art.

The choreographer and dancer SU-EN takes on one of art history's most beloved death motive, dazzling flowers, as starting point in her new butoh performance Fragrant. The modern Japanese butoh dance, the dance of darkness, circles around death, disgust, suffering and pain, often performed with an absurd, grotesque twist.

Swedish dancer SU-EN holds on to tradition but adds more irony and classical beauty in Fragrant in comparison with her previous dark performances, Headless and Slice.

The tempo is still and low-intense, like a flickering candlelight, even if the female dancers occasionally invite us to a frisky and mocking dance. The main dancer of the one-hour long drama is naturally the splendidly precise, delightfully ugly and horrifyingly gorgeous SU-EN. However, she is well supported by the six other female butoh dancers. The level of the dance company has increased considerably during the recent years.

Fragrant is a performance rich in images and associations, enchanting and disgusting at the same time.

The flower metaphore which is central to the piece, also leads into the feministic debate. However, SU-EN knows that it is not an exclusive right to women only to be at the same time ugly, beautiful, body, thought, ready to vomit, shimmering, sexy, quiet. After all, all flowers shall wither and die.