

ExpressenBloggen
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By Margareta Sörensson
Translated by: SU-EN Butoh Company
Original title: SOOT

SU-EN: SOOT, choreography and solo dance, Dansens Hus until February 16, duration of performance is 55 min.

She writes her name with capital letters SU-EN, and she writes titles of her works in the same way. Recently K.R.O.P.P and now SOOT (sot in Swedish).

Capital letters together with her artist name is a hallmark for Susanna Åkerlund. She has an education as a butoh dancer, given the right to use this name for stage performance by her Japanese masters. SU-EN has over time, developed a butoh which is both Swedish, very personal and is in a dialogue with the contemporary society around her. From strict solos she has also developed to master the large scale productions in which she praises flowers, life, colour, bodies through the strong visual approach of movement.

"Black drinks all other colours and devours the light" she writes in the program notes for the one hour long solo. The stage is softly saturated by darkness and the concept of "light design" is unusually relevant. The dim light moves sparsely through the room, suddenly changing into stronger light on the floor, looking like glowing gaps.

The performance is divided into four parts, marked through the altering in SU-EN's costume from a a coat covering all of the body to a shorter dress and finally she decorates herself with trails of soot. The different parts are placed in the space also through the variations in the sound and music by Lee Berwick.

Soot are left-over particles in the burning process, and here we recognize a theme that SU-EN has worked with often. She has done pieces in a scrap yard, she has been covered in fish guts. The waste and consumption without reason is here discussed in a completely different and more metaphorical way. Soot and ashes is also what is left over after a nuclearbomb explosion; soot and ashes are the left-overs after a human dead body has been cremated.

SU-EN's body is not painted white, but her face is white. A mouth, half opened beomes like a black hole in a theater mask, a tounge sticking out and licking an arm like it was an independant creature, a leech.

In this way images and associations are woven around each other; what is left-over is it not nothing else but the non-sound of the foot step, where once a foot did step? From having been a dance artist at the outskirts of the world of dance, SU-EN has moved towards being at the very center of it in her very special and considerate way that deserves great respect.