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Translated by: SU-EN Butoh Company

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Contemporary dance protest

Review/dance. In her new solo performance **Soot**, SU-EN is magnificent and totally natural. Lena Andrén gets a dose of anti-dote against triviality and brutality in **Dansens Hus**.

The Japanese danceform Butoh was developed as part of the protest movement of the 60ties. Maybe that is why SU-EN always seems to include the contemporary society in her work. In any case it is easy to experience **Soot** as a reaction to the drawbacks of today's world.

In the cataclysmic intro, the sound makes me think of a powerful volcanic eruption. After all is burnt, a shadow like figure appears. Like a modern goddess of faith she makes a gesture with her hands as she pulls an invisible thread. SU-EN is at the same time magnificent and totally natural. Dressed in a long dress made out of what looks like torn jute cloth she embodies the images of a future that does not exist anymore.

On the backdrop, the beautiful light art of Svante W Monie appears as a black and white nordic light. Step by step it grows until it covers the whole backdrop and then slowly disappears. The various parts of the performance is also marked through Lee Berwick's electronic live sounds. It brings to mind the sounds that you hear when you direct microphones towards the universe. For every step the figure on stage changes and that is picked up by the music, extremely intertwined with the dance movements. This is the result from a long time collaboration between dancer and musician, and the fact that it is performed live.

In the very atmospheric end scene of performance the figure gazes into a box of light. Is it a window to a possible future? But what finally catches her full attention is a strange object that looks like a lost wig. The fascination by the dancer comes across as a provocation towards today's human being to delight in meaningless things.

Soot is an anti-dote towards triviality and brutality that surrounds us and therefore becomes a manifestation that Butoh has not lost its contact with the roots of critical protest against society.