

**Dagens Nyheter**  
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**By Örjan Abrahamsson**  
**Translated by: SU-EN Butoh Company**  
**Original title: Motbjudande vacker start**

"SOOT"

Dance/choreography: SU-EN. Stage: Dansens Hus, Small stage, Stockholm

### **Revoltingly beautiful start**

Colour has always been urgently important to dancer and choreographer SU-EN. Every performance has had its own distinct colour shade. Now it seems that the colours have run out. In the new solo choreography SOOT at Dansens Hus Small stage, everything is as black as the original name of this post-Hiroshima-expressionistic dance form: Ankoku butoh, dance of darkness. Before the darkness has diminished and the shape of the body has emerged, the musician Lee Berwick has already created a treadmill type of electronica nightmare, that later changes into a milder but also cold urban bunker electronica. The futurism of the ear, meets the anacronism of the body. In the first 10 minutes of the performance SU-EN moves - with her hair in a strict way like that of a cruel governess - tremendously slowly towards the front of the stage. She almost floats, like sea weed at the water's edge, through small, subtle and quivering scary movements in arms, hands and fingers. Finally the mouth opens and shapes a soundless defening infernal scream. Not a Munch scream, but something much worse.

The first part of SOOT is something of the best and most strict I have ever seen with SU-EN. Fantastically revoltingly beautiful.

After this SOOT gets less monochrome. SU-EN transforms and proceeds little by little into a state of pupation. Svante W Monie's refined light design makes isolated islands for the dancer, while the room seems to be endless. Unfortunately, SOOT never really picks up from the magnificent opening section. However SU-EN's fervent poetry of movement is a critic of the culture which is both strong and difficult to define. And a superb inverted celebration of life.