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**BLOODY AND OVEREXPLICIT  
ABOUT A VISCERAL DISSECTION**

**SLICE - A VISCERAL DISSECTION**

Venue: Kulturhuset, Kilen, in Stockholm

Choreography, dance, room, costumes: SU-EN

Music: Lee Berwick

Video: Rickard Sporrang, SU-EN

Light: Svante Wärnsberg

"Slice" is not a thing to see for those who are easily disgusted. We here meet a bloody female torso which is breathing. Above this projection a shadow is cast from a butcher's hook dangling in the middle of the stage. Vague sounds of cutting. Maggots in a landscape of meat pieces.

The video pictures and sounds create a strong visual room for the Butoh-performer SU-EN's (Susanna Åkerlund's) new solo performance "Slice - a visceral dissection". The theme is connected with her previous solo "Headless - love on the other side" with regards to its expressionistic displacement of life and death, the desires of the flesh and the dissolvent mortality of it.

A cycle is described but also a journey from the outside in, inside out, which frightfully dissects a female body like a piece of meat at a slaughter's block. One cannot avoid associating it with a recent murder of a secretary of state or, more commonly, the exploitation and violation of women's bodies.

But SU-EN first shows up as an almost still figure, dressed in white, whose twin-shadow is growing on the wall. With her hands she makes incisions over her body, carefully slicing the arms and stomach, listening to the vibrations under the skin.

To a pounding sound she suddenly jumps like a fish - a fallo connection. In the next sequence she is hanging from the hook, dressed in a thin gown; the arms letting her body relax, but she also looks like a crucified. She falls down with her limbs sprawling. The dissolved figure is transformed into a gaping child, eagerly biting after its tows, a warrior, an animal or a fetus. This sequence contains the butoh paradox of cruel beauty and grotesque humour, but loses some of its thrills when SU-EN grabs a knife on the floor and starts to pull it over her legs and then from her genitals up to the abdomen. After yet another video sequence with skin and breasts in extreme close up and crawling maggots, the circle is complete. SU-EN's figure, dressed in white, slowly advances from the other side of the stage, reborn to die, captured by its flesh.

"Slice" shows SU-EN's ability to very skillfully control slow movements. Sometimes her expressions reach a touching nakedness and charged ambivalence. As a whole, though, this visceral dissection leaves a visual resonance of overexplicitness and, to some extent, repetition.