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Review – *She's gone away*

Rats, She's Gone

Jennifer Lovegrove, Eye
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Susanna Hood's solo show ***She's Gone Away*** (a hum production), a courageous, transformative interdisciplinary performance, closed last Sunday at The Theatre Centre. Through jarring movement and eerily manipulated sound, Hood -- with director **Jennifer Tarver** and sound designer **Nilan Perera** -- explores female sexual power in a haunting visceral style. Although she resists categorization as an artist, she is clearly a stunning dancer.

The looping storyline depicts a woman who leaves her body at the edges of sexual moments, then retreats into animal archetypes. Why she does this is not overtly revealed, though there are references to childhood and "home." Hood's animal characters, particularly the ape, the snake and -- my favourite -- the rat with her "charcoal brown feeling" bursting through her ribcage, are brilliant and chilling.

While the show's raw sexuality often feels menacing, Hood says "sexuality in our culture in general -- sexuality as a woman, as a girl growing up, or within a family dynamic -- is a really potent and open realm." She's captured this potency deeply, whether in sequences slithering across the floor or humping doorways. She acknowledges that this "dark female energy" makes some viewers uncomfortable, but says it's "part of that yin and yang we don't see brought to light very much." Hood is determined to take on "those kinds of things that are there, lurking under the surface, that we don't talk about, and shine a little light on them."