

**Helsingin Sanomat 14.4.2011**

**Critic by Maria Säkö**

## **PERFORMANCE CALLS FOR BIGGER STAGES**

**Ona Kamu** stretches the limits of musical theatre. Combining live electronic music and physical expression, Ona Kamu and her team present a story of the birth of a performer while also examining intimacy. *Solutasolla* (On The Cellular Level) is Kamu's self-portrait that challenges conventional denominationalism in a rather macabre way.

The flowing qualities, repetitiveness and echoes of the soundscape together with the physical expression, create a theatrical narrative where movement, melody and the visual components form a rhythmical fabric. The woman that initially bumps into walls in her underwear becomes a sophisticated lady, strutting around in her little black dress and high heels. The union of mental images and mundane details ultimately combine to produce Kamu, the performer.

But is it more interesting to watch a finished article rather than a fumble at creativity?

The human body has cells of all shapes and sizes - from nerve cells over a metre long to minute red blood cells. Proportions of a similar range are portrayed in the performance.

Several overlapping and intertwining spaces are depicted on the stage.

**Markus Tsokkinen's** scenery becomes wider and deeper, initially using lighting and later with a fantasia backdrop at the back of the stage.

Ona Kamu 's sense of comedy and her melodic, ageless voice are in contrast to the sound masses. Positively **Björk**-like.

*Solutasolla* does not provoke, rather it surrounds the audience with its comforting surges and becomes addictive with its ability to find choreographic embellishment in day to day activities. Technology and nature come together, fumbling around, imitating each other. Electronic sounds emulate nature with sounds reminiscent of the flapping of wings. The performer for her part tries to erase everything that's natural about her.

*Solutasolla* does not go as far as the world of bio art, despite leaning in that direction.

**Minna Harjuniemi's** adaptation for stage is clearly musical theatre although simultaneously exploring meaningful ethics. The audience is left to ponder how difficult it actually is to perceive the performer devoid of cultural moulds. The soundscape and the scenery depict a self-portrait of basic disorders and they do it in a way that is rarely being given space in the theatre.

Ona Kamu's charisma clearly demands bigger estrades. *Solutasolla* is a work of art whose mature, well-thought-out expression deserves them.