

GERONTION

An appalling-looking man enters and looks at himself in a mirror.

"Why do you look at yourself in the glass, since the sight of your reflection can only be painful to you?"

The appalling-looking man replies: "Sir, according to the immortal principles of '89, all men are equal before the law; therefore I have the right to look at myself in the glass; with pleasure or pain, that is an entirely personal matter."

In respect to common sense, I was certainly right; but from the point of view of the law, he was not wrong.

Gerontion poses questions regarding sacrifice and humiliation, confronting its audience with a proposal of different moral judgments. The boundary determining just from unjust has through a subtle reduction of time proposed a composition of terror - but also beauty.

During 2013 Iraqi Bodies have continued their work on the themes surrounding the rituals and ceremonies of sexuality, death and reproduction within the religious groups of Muslims, Christians and Jews.

Choreography: Anmar Taha

Performers: Jan Rådsvik & Anmar Taha

Production: Iraqi Bodies

As part of the experience of the performance there is a limited number of only 25 seats for each performance.

In exploring and investigating the connections between dance and physical theater, Iraqi Bodies has gained unanimous critical acclaim over the last couple of years. With affecting performances such as "Unidentified" and "Vowels" the group has managed to carve a unique niche for themselves in the field of contemporary dance. It's a world where sparse lighting, silence and near immobility is paired with seemingly erratic yet repetitive movements, at times creating an atmosphere of discomfort and unease but also one of tremendous beauty. Using almost archaic movements and textures, the aim is to articulate feelings of loss, frustration and isolation but perhaps to also show a tiny sliver of light and hope.