

“being” forces you to recognize the animal in you’, Els Van Steenberghe, *Knack Focus*, 04.11.2017. \*\*\*  
<http://focus.knack.be/entertainment/podium/being-verplicht-u-om-het-dier-in-uzelf-te-erkennen/article-review-918973.html>



# *being* forces you to recognize the beast in you

**Els Van Steenberghe**

Els Van Steenberghe is a theatre critic.

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**Together with the two Iranian dancers Masoumeh Jalalieh and SeyedAlireza Mirmohammadi, choreographer Bára Sigfúsdóttir looked for the movements that everyone carries out when they approach a fellow human being. The result is the restrained but intriguing *Being*.**



**The Play = *Being***

**Company = GRIP / Bára Sigfúsdóttir**

**In a sentence =** A jewel that makes you reflect, as you watch the wrestling dancers whose movements are alternately more human- or more animal-like, on how your movements reflect your personality.

**Highlight =** The scene in which the two dancers sit opposite each other on hands and feet. Their heads go up and down alternately. Until the heads, suddenly, go up and down simultaneously and both dancers look each other straight in the eye.

**More info:** [www.barasigfusdottir.com](http://www.barasigfusdottir.com)

Even before the house lights are dimmed, **SeyedAlireza Mirmohammadi** legs it in an ochre-coloured pair of pants onto the snow-white stage. He remains standing at the back of the stage, against the white backdrop. His arms twist inward while his feet shuffle nervously back and forth.

Just after the dimming of the house lights, **Masoumeh Jalalieh**, with headscarf, pants and wide blouse in earthen colours, steps up from amid the audience. She looks utterly calmly at Mirmohammadi who shuffles along the white backdrop.

Jalalieh steps quietly over the stage, greets the loudspeakers – she even appears to chat with them – and then turns her attention again to the nervous Mirmohammadi.

The choreography that Sigfúsdóttir sketches with her two dancers is an extremely cautious dance of approach in which the fumbling movements of the fingers and the toes are just as crucial as the posture of the mouth, the feet or the body.

Jalalieh is the embodiment of peace and quiet, while Mirmohammadi is unease personified.

You see snails, cats, tigers and above all the transformations that a person goes through when they meet another person or attempt to meet that other person.

At first the two move towards one another, then they move together. You then see how they form a symbiosis while the minimalist music paints little more than a quietly rustling ambience, as does the minimalist, white light – from a horizontal line to ever-brighter ‘daylight’.

It makes of *Being* a jewel that makes you think about how movements reflect your personality. The dancers’ movements are alternately more human- or more animal-like. In the spectator’s imagination they transform into snails, cats and tigers. But more than that, the dancers show the transformations that a person goes through when they meet another person or attempt to meet that other person.