

Artus – Company of Gábor Goda

Swarm

opened: 2017

movement-based performance (70')

27 November 2019, 5pm

Artus Studio

'How does the manifold work? How is a global movement defined by the movements and decisions of the parts? Is it co-operation or dissension that gains more emphasis in this dynamic? Swarm, by Artus Studio, is an experimental study about the mercurial yet constant nature of constellations, and invites us to discover the delicacies of an actual swarm that we bunched up (together).

"Many viewpoints, such as biology, sociology, or political theory offer themselves, and we are free to choose the one we wish to watch and interpret the show from. (...) Throughout the performance we encounter timeless philosophical questions, which are very much present in our time and could also be applied to our own social reality. What is more, the performance presents all this by simply taking a look up at the sky." (Andrea Tompa, Magyar Narancs).

The name of Gábor Goda may sound familiar to art enthusiasts internationally. Dance, pantomime, puppet theatre, visual arts, music and elements of commedia dell'arte melt together in his unmistakable, mild and peculiar theatrical language. A language that is deeply pervaded by Eastern philosophies and that is frequently dedicated to metaphysical issues. Embracing the experience of being – that is the pot of his oeuvre.'
Zsuzsanna KOMJÁTHY, curator

CREDITS

Performer: Gábor GODA

Dancer: Tamás BAKÓ

Musicians: Endre KERTÉSZ, Zoltán MÓZES, György PHILIPP

Creative collaborators: Gábor KOCSIS, Márton DEBRECZENI

Creative technology: Gábor PAPP, Gáspár HAJDU (XORXOR)

Video: Jan van IJKEN (The art of flying)

Music leader: György PHILIPP

Directed by Gábor GODA

The **Artus Company** is an independent contemporary physical theatre, established in 1985 by **Gábor Goda**. Since being founded, the company has created more than 100 performances and played in 25 countries. Right from the beginning, they have been actively involved in seeking and organizing international projects, residency programmes and co-productions.

Artus is not only an interdisciplinary collective, made up of the 30 artists working here, and the association that provides the infrastructural background for artistic work, but also a studio: a creative centre, with its own 2000-square-metre venue converted from an abandoned factory building.

The studio regularly hosts performances by the Artus Company, as well as visual art exhibitions, guest performances and various other cultural events.

CONTACT

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photo: Balázs LAJTI

TOURS & FESTIVALS ABROAD

Gheorgheni, Romania, 2018.

Fajr International Theater Festival, Tehran, Iran, 2019.

BASIC TECHNICAL INFO

stage: small

travelling crew: 9

SUPPORTERS

National Cultural Fund of Hungary

STEREO AKT

European Freaks

opened: 2019.

text-based performance in English (100')

27 November 2019, 9pm

Trafo House of Contemporary Arts

'What does Europe and European identity mean today? What are the fears and visions that unite or, as it happens, separate the citizens of the EU? Imagine what it would be like to hear citizens, instead of politicians, talk about these issues. STEREO AKT's performance, which was produced and premiered in Germany, is a playful social experiment investigating these questions with the participation of local civilians and the audience. Robotic, hesitant Eurohumanoid presenters manage the show that is made up of statistics, interactive polls and focus group interviews. What the creators realize here is an ironic and thought-provoking staging of the 'average' European citizen and the mechanisms of democratic decision-making. Director, Martin Boross, and in keeping with his previous works, regards theatre as a platform of active social criticism and as a community game, which turns the viewer into a co-creator. It does so by incorporating their voice, face, opinion and decision.' **Anikó VARGA, curator**

CREDITS

Performed by Luca BORSOS, László GÖNDÖR, Julia JAKUBOWSKA, Imre VASS

Graphic designer, animator: Zoltán ÁSMÁNY

Music, sound design: Márk BARTHA

Set design: Stephan POTENGOWSKI

Costume design: Raissa KANKELFITZ

Lights, technical director: Mátyás JANKÓ

Production assistant: Sophie ECKHARDT, Ilja MIRSKY, Dóra TÉSI

Dramaturg: Gábor THURY

Producer: Daniel MAYER

Directed by Martin BOROSS

STEREO AKT is one of the most progressive Hungarian contemporary theatre collectives, which creates event-like performances under the leadership of Martin Boross. They create in the present for the present, initiating dialogues about communities and society in general. All of their performances rely on the presence of the audience members. They work along causes, and according to the concept of each performance they involve collaborators from various fields: theatre, dance, music, sound design, visual and fine arts.

They work with innovative approaches and new perspectives, using new dramaturgies and technologies on stage and in public spaces as well. Theatre is an event, audience members are participants, and the point of the event is the meeting of the participants' reality with the fantasy of the artist. The essence of STEREO AKT performances is born from the, often wordless, dialogue between the audience and the performers.

Since its foundation in 2013, STEREO AKT has created 15 full-length performances, a documentary movie, and a number of smaller-scale artistic projects. They have worked in numerous local and international collaborations, and have participated in well-known festivals and won several awards. STEREO AKT has many collaborative projects in the Netherlands, Germany, Denmark, Poland, Spain and the US.

STEREO AKT participated in dunaPart3 (2015) with **Promenade** and dunaPart4 (2017) with **Addressless**.

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photo: Mariko KNAB

TOURS & FESTIVALS ABROAD

Voilà! Europe Festival, London, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 8

CO-PRODUCERS

Institute for Theatrical Future-Research at the Room Theater Tübingen

SUPPORTERS

Allianz Cultural Foundation, Ministry of Science, Research and the Arts of Baden-Württemberg, National Cultural Fund of Hungary

Timothy and the Things/SÍN

Hunting

opened: 2018.

movement-based performance (55')

27 November 2019, 9pm

MU Theatre

'Myths of masculinity are questioned by this barrier-breaking performance. It searches for a less bitter, lonesome and self-destructive male image than is, as health statistics reflect, the fate of the Eastern-European man of today. The metaphorical title refers to the most ancient task of men; that of the hunter gatherer. The three male dancers are not looking for the game, but rather for the wild in a cold, industrial environment and the connection in the joint rituals of today's men's communities, e.g. that of a gym clique, a garage band or a gang from the block. We see boys on the margin of adulthood, wrestling savagely, engaging in horseplay and competing with each other; yet they are not afraid to show their gentle and emotional side. The aim of their constant exploration is to find means of touch, which may penetrate or dissolve the massive armour of the male body and the male identity. The absurd sense of humour and outstanding musicality of the choreographer, László Fülöp, make this performance enjoyable and intriguing for a much broader audience than his own Generation Y.' **Orsolya BÁLINT, curator**

CREDITS

Performed by András DÉRI, Patrik KELEMEN, Kristóf VÁRNAGY

Costume design: Emese KASZA/Mei KAWA

Music: Vince VARGA

Lights: Orsolya PETE

Producer: SÍN Production

Choreography by László FÜLÖP

Timothy and the Things is a collective founded by dancer, choreographer László Fülöp. László has been creating his own choreographies for eight years now. The core topic of his interest is based on exploring and analysing all forms of human social behaviours and communication issues. He considers their entirety from every aspect, without generalizations and prejudices, in a simple, pure and personal way. His previous 4 productions were all nominated for the Laban Rudolf-Award (awarded to the most progressive choreographies), one of them (*'there's an elephant in the room...'*) won the prize. One of his previous creations, *Your Mother at My Door*, was part of the 2017 Aerowaves Spring Forward selection and toured extensively to numerous stages in Europe and the USA. His 2016 premiere, *Waiting for Schrödinger* also gained considerable international attention and received various invitations. The performance was part of the programme of dunaPart4 (2017).

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BASIC TECHNICAL INFO

stage: medium

travelling crew: 6

CO-PRODUCERS

SÍN Arts Centre, Trafó House of Contemporary Arts

SUPPORTERS

National Cultural Fund of Hungary, DNA Departures and Arrivals

Zita Szenteczki - András Juhász - Don't Eat Group



Death Rode out of Persia

opened: 2017
film version (90')

28 November 2019, 10.15am
KINO

'The performance of Death Rode out of Persia looks upon a twentieth century Hungarian cult novel of the same title (1979), but from a twenty-first century perspective. The novel is about the everyday life of a young artist, who is the alter-ego of the author, Péter Hajnóczy. He is the archetype of the Eastern-European artist; an alcoholic living a self-destructive life. While the novel is about losing control, the stage version is a consciously structured multimedia performance. It is a production by the DoN't Eat Group company, and a collaboration between director and puppet theatre director Zita Szenteczki and multimedia artist András Juhász. The use of intermediary tools in this beautiful and spectacular show help to place and see different dimensions of normality side by side. It is a short love story of a philistine girl and a boy, who is following the ideal of the Eastern European romantic artist. The projections allow and encourage us to see, side by side, the visual projections of their different world views. The loop technique transports us into the delirious state of remembering and creating. The two performers, Nóra Rainer-Micsinyei and Péter Jankovics, both used to be members of the former Sputnik Shipping Company led by Viktor Bodó.'

Noémi HERCZOG, curator

CREDITS

Performed by Péter JANKOVICS, Katalin TAKÁCS, Nóra RAINER-MICSINYEI, Júlia HADI, István DIÁK, Lili RAUBINEK, Viola LÉVAI, Mátyás Péter SZABÓ

Choreography by Júlia HADI

Dramaturg: Bence BÍRÓ

Cameraman: András TÁBOROSI, Bernadette MAYER

Music: Zsolt SÓRÉS

Sound: Máté BREDÁN, Gábor KERESZTES

Light design: Tamás BÁNYAI

Lights: Kata DÉZSI

Set design: István DIÁK

Costumes: Luca SZABADOS

Media design: András JUHÁSZ

Video technology: Vivid Illusions

Production assistant: Anna FAZEKAS

Creative management: Andrea KOVÁCS / Let it Be! art agency

Special thanks: Lilla MATIS, Ágnes VÉGH, Bernát GARA, István VÁRHEGYI, Géza NAGY

Directed by Zita SZENTECZKI, András JUHÁSZ

Zita Szenteczki graduated in 2016 from the University of Theater and Film Arts, Department of Puppetry. Since 2018 she has been a student of the Doctoral School. Her research topic is the operation of very personal, documentarist stories together with well-known myths on stage. In her first year she dealt mainly with the stage adaptation of diaries. She travels unrestrictedly across a variety of genres. Her performances take place in subsidized theatres, as well as in independent theatres, and she also directs musical and theatre educational performances. Her main focus is on the appearance of personal stories on stage, which feature both poetry and sarcastic black humour. She often stages novels, poems, paintings, diaries, and documentary texts. At the age of twenty-eight, the young theatre director already boasts a line of remarkable performances in which she fuses fine art, theater, puppetry, film, and music. In November this year, she will hold an international workshop in Budapest for French, German and Hungarian high school students, on the subject of exclusion and inclusion.

In September 2019 she founded the independent company **Narrativa** together with directors Dániel Kovács D., Máté Hegyemegi and Andrea Pass.

András Juhász is a video, film and multimedia artist based in Budapest. He studied at the Moholy-Nagy University of Art and Design.

As a creator, he specializes in theatrical media design and in the creation of independent art projects such as video installations and audio-visual performances.

He works regularly with theatre directors: Tamás Ascher, Viktor Bodó, Ildikó Gáspár, Péter Halász, and Vilmos Vajdai. These collaborative projects have taken place in various European cities such as Budapest, Graz, Gothenburg, Mainz, Heidelberg, and Karlsruhe. In 2019 he was a member of the creative team representing Hungary at the Prague Quadriennale of Performance, Design, and Space. Their installation, *Infinite Dune*, won the award of Best Exhibition for Countries and Regions.

He is also a lecturer in visual design at the Moholy-Nagy University.

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photo: Csaba CSIKSZENTHY



The DoN't Eat Group independent laboratory was formed in 2006 under the leadership of **András Juhász**. This group is a collective of artists with a special focus on cinematographic and audiovisual performance.

Their performances are real-time, multi-layered visual and musical improvisations. Their work is a continuous exploration of aesthetic principles on the frontiers of new technologies, such as loop film storytelling.

Apart from clubs, they have performed at major festivals too, including the Temps d'Image Festival 2007 Budapest, Screenplay Festival 2011 Berlin CHB, OpenDays Festival 2013 Aalborg and Aarhus and Live Cinema Festival 2017 Rome. The group has collaborated with Hungarian actors, contemporary dancers and experimental and improvisation musicians such as Franz Hautzinger (Vienna, A) and Christian Skjødt (Copenhagen, DK).

Members: István Diák (visual design) Zsolt Sörös (Musician) András Juhász (Concept)

COPRODUCER

FÜGE Production, Trafó House of Contemporary Arts

SUPPORTERS

National Cultural Fund of Hungary, the Municipality of Budapest, BVA Budapesti Városarculati Nonprofit Kft., Staféta, Füge Production

The performance is realized as part of the Staféta Program initiated by the Municipality of Budapest.

Soma Boronkay

Norwegian for Beginners

opened: 2017

text-based performance in English (90')

28 November 2019, 11am

29 November 2019, 10am

Effy Language School

'Why do people emigrate from Hungary to Norway? It is one of the questions to which the answer comes, as we sit through a 'Norwegian language class'. The class is held by dramaturg and Norwegian language teacher Soma Boronkay. The performance lasts as long as a language lesson would, and what we hear is also pretty much what one would expect the teacher to say in a first lesson. Besides, we can also learn about the problems of those, mostly Hungarian nurses, who are currently planning to leave Hungary for economic and political reasons. In this way the show also discusses the modern-age Hungarian exodus using a genre that could be best described as a lecture performance. It investigates questions such as: where lies the borderline between a language lesson and a theatre performance? Especially as, in Hungary, we usually accept the performance in the context of the theatre building itself, and not that of a classroom. Norwegian for Beginners is a masterpiece, based on Boronkay's doctoral thesis, which he wrote about the international trends in documentarism. It is an approach that this performance also aims to promulgate.' **Noémi HERCZOG, curator**

CREDITS

Performed and directed by Soma BORONKAY

Soma Boronkay is a writer, dramaturg, translator and performer. He studied Scandinavian studies and Theater dramaturgy in Budapest and got his DLA at the University for Film and Theater in 2019. His major research field is documentary theatre, which he promotes to make it widely recognized within the Hungarian theater scene. He made several documentary theatre productions in Hungary. *Norwegian for beginners* is his first solo performance.

As a dramaturg he worked with Tamás Ascher, Vegard Vinge/Ida Müller and from 2015 he has worked regularly with Kornél Mundruczó. He was awarded the prize for the Best writer and dramaturg's work with Kata Wéber in 2017 for *Imitation of Life* (Proton Theater) at the Hungarian theatre festival (POSZT).

CONTACT

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BASIC TECHNICAL INFO

stage: small
travelling crew: 1

Lili Raubinek

Kelly

opened: 2019
movement-based performance (20')
(full performance: 38')

28 November 2019, 1.30pm
Trafó House of Contemporary Arts

'Lili Raubinek, the choreographer and performer of the solo piece Kelly takes on an adventurous journey among different personalities and characters; jumps in and out of different states and modalities of being, while throwing us back to, and reflecting on the initial >>blonde lady in a red dress<<.'
(Dóri Albert, dancefeed.org)

'Lili Raubinek is a brazenly young, rising dancer-choreographer with fresh & vivid concepts about body, society, gender and/or generation issues and a particular, unique body language that can compress and convey them. Her movements are rough & delicate at the same time, as if one thing could bear different, sometimes even contradictory contents. Kitsch and eventuality are key elements in her works and even the tiniest grimace is saturated with them. She usually cooperates with young artists such as Viktor Szeri, Patrik Kelemen, Anna Biczók, Imre Vass and Csaba Molnár, among others. This is her first appearance in dunaPart.' **Zsuzsanna KOMJÁTHY, curator**

CREDITS

Created and performed by Lili RAUBINEK

Music by Patrik KELEMEN

Lights: Kata DÉZSI

Lili Raubinek graduated from the Budapest Contemporary Dance Academy in 2015. Ever since then she's been working as an independent dance artist in Hungary.

As a performer she considers herself an all-round, versatile dancer, who aims for understanding and partaking in each creative process. She appears in all genres; from contemporary opera, through abstract dance pieces, to theatre. She strives for openness towards new impulses.

As a creator she is preparing her second major piece (cottoncandy!).

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photo: János R. SZABÓ

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 2

SUPPORTERS

National Cultural Fund of Hungary, IZP, SÍN Arts Center, Workshop Foundation, Szőnyi Camp

Collective Dope

Dope 'I just wish to help you'

opened: 2017
movement-based performance (22')

28 November 2019, 2pm
Trafó House of Contemporary Arts

'This performance is the first collaboration of Nóra Horváth and Jenna Jalonen. It abounds with the loud sound of female bodies being slammed against the floor. It is fierce, female all-in wrestling, that is controlled by invisible internal energies. The two performers slam each other and themselves to the floor with loud and spectacular ferocity. However, the brutal, physical exhibition of the bodies, and their rigid, collision-like actions form only the outer shell of the piece, that is an endless mud wrestling sculpted around the concept of help. The performance seems utterly simple and clear at the start. However, as we go along, the play allows us to view its images from many different perspectives. Do you need help? Do you want me to help you? Do you want me to help you want? Do you want me to help you to want help? Or shall I just let you be? Shall I just let you be without help? Without help and alone with your own will?'

Nóra Horváth and Jenna Jalonen are creative artists who are at the beginning of their careers. They live their professional lives in many European cities, including Budapest. No matter where and what show they perform, they always seem to have solid ideas that no one would expect of someone just starting their career. We must keep a close eye on them.'
Csaba KRÁLL, curator

CREDITS

Created and performed by Jenna JALONEN and Nóra HORVÁTH

Artistic assistant: Janka VÁMOS, Máté MÉSZÁROS

Collective Dope, funded by Jenna Jalonen (FI) and Nóra Horváth (H), is a performing arts collective which focuses on inviting artists with different backgrounds and nationalities to collaborate in contemporary dance and performing arts creations.

Jenna and Nóra share a similar history in gymnastics, but have different dance educational backgrounds. They found similarity in their interests about researching new ways of moving and performing. In their works they make complex structures with raw and simple physicality, inspired by social, urban and contemporary dance forms.

Their main goals are to communicate with an artistic approach that is easily accessible, to invite younger audiences to explore contemporary performing arts and to create new communities. Therefore, besides their artistic work, the collective organizes events offering a diverse program including dance battles, concerts, public talks and workshops.

Jenna Jalonen (FI) aka triplejay was born in Finland, educated in Hungary and currently based in Belgium and Hungary. After her studies in classical ballet at the Finnish National Opera Ballet School and Hungarian Dance Academy in Budapest, she changed to the field of contemporary dance and performing arts. She has been dancing for and creating together with several international companies and choreographers since 2010 such as Eva Duda Dance Co., Kubilai Khan Investigations, Kwaad bloed/Ugo Dehaes, fABULEUS, Thierry de Mey, Theater Bremen, Máté Mészáros, Untamed Productions, Notch Company/Oriane Varak and HODWORKS. Together with Beatrix Simkó their production Long Time No Deel was part of the official program at Festival d'Avignon 2018 and is one of the selected productions at Aerowaves twenty19 Spring Forward as well as Twenty20 Spring Forward with her creation BEAT 'I just wish to feel you'.

In her artistic works she is continuously researching in the extreme physicality of conscious and unconscious body, the "dead body" in movement.

Nóra Horváth studied different dance techniques at the Budapest Contemporary Dance Academy and High School. She made her first choreographic pieces there before graduating in 2013. Since then she has worked with several choreographers such as Hiroaki Umeda, Eléonore Valère-Lachky, Marco Torrice, Adrienn Hód, and Máté Mészáros.

In 2016 she established Collective Dope together with Jenna Jalonen, with the aim of doing her own creations as a choreographer. In her works: *Me, You, They or just Us or Dope 'I just wish to help you'* (created together with Jenna Jalonen) and *Beat* she is interested in research and to create pieces strongly based on a clear physical approach in order to achieve and represent everyday situation in a theatrical context. Currently she is a member of Theater Bremen – Unusual Symptoms Dance Company and touring with her latest work *Beat*.

CONTACT

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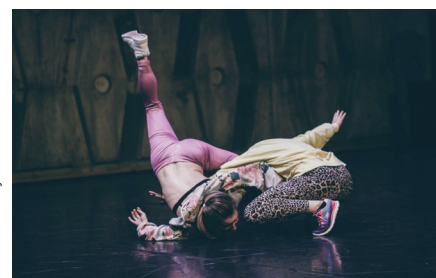


photo: Joery THIRY

TOURS & FESTIVALS ABROAD

Theater Bremen, Germany, 2018.
Wood Cube Roeselare, Belgium, 2018.
Day of Dance – STUK – House of Dance, Belgium, 2017.
Half oogst Festival, Belgium, 2017.
Summer Intensive Festival, Portugal, 2017.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 2

SUPPORTERS

Workshop Foundation, SÍN Arts Centre, Sziget Festival, Life Long Burning - Wild Card, Ultima Vez, Pianofabriek, Studio Menuet

cie.oops/Kata Juhász

Declaration of Independence

opened: 2018
movement-based performance (25')
(full performance: 39')

28 November 2019, 2.35pm
Trafó House of Contemporary Arts

'In this genre-bending 'contemporary dance stand-up', choreographer Kata Juhász speaks bluntly and from first-hand experience, about the life of an independent artist who is based in Hungary, but also does projects and workshops abroad. Her voice is of the more mature generation of artists. Artists, who have been balancing on the edge of burnout and existential failure for many years, whilst being stigmatized and marginalized by the conservative majority of society. They constantly debate and bargain with themselves, and even with their families, whether or not they should quit. Kata herself pursued a second career as a GP. In Declaration of Independence she talks about an autocratic political system on the rise, about oligarchs, double standards, toxic public speaking and the silencing of free thinkers, including artists. At the same time, her movements enhance and accentuate her absurd but true stories, and occasionally counterbalance them with irony and humour.' **Orsolya BÁLINT, curator**

CREDITS

Costumes, choreography and danced by Kata JUHASZ

Text and dramaturgy: Tamás LÓKY

Music: Alexis CUADRADO

Consultants: Anna LENGYEL and Zsuzsanna RÓZSAVÖLGYI

Lights: Géza BUDAI

Kata Juhász is a Budapest based dancer, choreographer, teacher and physician. She studied classical and Graham technique in Columbus, Ohio, then contemporary dance at the Centre National de la Danse Contemporaine (CNDC), Angers. She got the chance to participate in The Dance Web Scholarship Programme in Vienna. She toured internationally with the French-Hungarian Compagnie Pal Frenak for 8 years. In 2006 she launched her own company called **Cie.oops/Kata Juhász**.

In her stage work she often incorporates related arts, including: live music, video (documentary or abstract animation), spoken words, contemporary circus and multimedia. By doing so, she aims to open up a path for multi-channel communication. This allows her to go beyond corporal or interpersonal issues. Instead, while still using the language of dance, she broaches sensitive social problems with the aim of initiating or simply contributing to a social dialogue. She regards site-specific performance as an opportunity for re-structuring the cartesian relation of audience to the spectacle, and transform it into an immersive situation, where participants may interact. As a result of transferring contemporary dance from the traditional theatre space, her company has performed in cafés, classrooms, art galleries, fairs, school gyms, cinemas and specific industrial sites. Her credo is that of keeping dance at eye-level. Consequently therefore, she has recently developed a full repertory that is targeted at different age-groups; from the youngest to the eldest of audiences.

She has been teaching dance since 1996 all over Hungary and in several other countries: Denmark, Germany, Poland, Japan, France, Russia and the USA.

She received the New York based CEC Artslink Independent Project Award 2017 for her work with the Link Vostok NGO in Minneapolis. In 2018 she was a resident artist in Philadelphia at the Bilateral Artist Exchange Program of Philadelphia Dance Project.

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photo: Vance GELLERT



BASIC TECHNICAL INFO

stage: medium
travelling crew: 3

CO-PRODUCERS

Workshop Foundation,
Philadelphiadanceproject/Bilateral Artist
Exchange Program, Aulea Foundation

SUPPORTERS

Summa Artium, National Cultural Fund, the
Ministry of Human Capacities of Hungary

Reactor

99,6%

opened: 2018

Text-based performance in Romanian, Hungarian and English with Romanian, Hungarian and English surtitles (100')

28 November 2019, 2.30pm
Három Holló Café (Three Raven)

'99,6% is a multilingual performing arts event created for the centennial of Romania by Romanian and Hungarian theatre makers. It investigates the questions of ethnic coexistence and cultural diversity, as well as the everyday nationalism that often remains unreflected. These are all issues that, despite the abundant discourse surrounding them, remain deeply tabooed. The performance is also a personal looking back on the last one hundred years of love and hate. We hear and see personal stories and confessions, which expand to accommodate the audience and the anonymous characters and time of history. 99,6% touches upon the question of communal cohabitation, both in its theme and in the method the company used to create the show. The non-hierarchical creative process is based on the common decisions of the creators. It is a theatrical exercise in democracy, established in the hope of mutual understanding and solidarity, together with all its difficulties, resignations and shortcomings. The performance is the production of Reactor in Cluj, an independent theatre company. In 2019 99,6% was the first to receive the Halász Péter Prize, which was launched this year and which acknowledges outstanding performances of artistic innovation.'

Anikó VARGA, curator

CREDITS

Created by Panna ADORJÁNI, Raul COLDEA, Hermina CSALA, Radu DOGARU, Petro IONESCU, Bogdan OLARSON, Kinga ÖTVÖS, Oana MARDARE, Adi TUDORAN

Founded in 2014, **Reactor** has gradually increased and grown its aspirations and projects. Its major focus is on supporting young artists (Fresh Start – residency programmes), contemporary dramaturgy (Drama 5 – dramatic writing residencies) and educating the audience (Teen Spirit, a platform dedicated to teenagers, MiniReactor with programmes for children) The shows, in their diverse repertoire of theatre productions, often discuss current themes.

Its openness towards people and ideas has turned Reactor into a catalyst for the creative energies of Cluj and of Romania. It has become an accessible place to people of all ages and all social backgrounds, where artistic experiment is encouraged through freedom of expression.

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photo: Andra SALAORU



TOURS & FESTIVALS ABROAD

Theater, Szeged, 2019.

BASIC TECHNICAL INFO

stage: medium
travelling crew: 11

SUPPORTERS

Cluj-Napoca City Hall and Local Council,
Administration of the National Cultural Fund
in Romania

HODWORKS

Mirage

opened: 2019
movement-based performance (90')

28 November 2019, 4.30pm
Mu Theatre

'Freezing from one posture to another, there are six dancers standing almost paralyzed onstage: moving barely and haltingly, they produce deformed noises like gurgle, burp, laugh, and sounds that don't even have names. Sounds that are erupting from the depth of the body. Mirage, the latest choreography of Hodworks focuses on the fine lines between movement/voice, animal/human, pushing the limit of the topic so far, where all the qualities blur and nearly dissolve in each other. Then, the choreography explodes, and ends as a monumental revue.

Hodworks is probably the most acknowledged company of Hungary today: they have accomplished the prestigious contemporary dance prize (Rudolf Laban prize) three times, and have been invited to Aerowaves and dunaPart several times the previous years.

The choreographer, Adrienn Hód has developed a peculiar aesthetic of 'concrete theatre' in which plurality and versatility dominates. The language she uses is often drawn from social taboos, politics and oversaturated with signs, sensations, reflexions and ambiguity. She doesn't offer a normative synthesis in her works, and therefore, meanings disperse, remain promises that may will come.' **Zsuzsanna KOMJÁTHY, curator**

CREDITS

Performers and co-creators: Jenna JALONEN, Máté HORVÁTH, Csaba MOLNÁR, Beáta EGYED, Zoltán VAKULYA, Marcio Kerber CANABARRO

Music: Béla Bartók: For Children and Ábris Gryllus

Lights: Miklós MERVEL

Costume and props: Csenge VASS

Dramaturge: Ármin SZABÓ-SZÉKELY

Choreographer: Adrienn HÓD

Hodworks was founded by choreographer **Adrienn Hód** in 2007. Besides permanent members, the Budapest-based international company works with artists invited from different field of arts. Hodworks regroups sensible, proactive and forward-thinking creators having their own creative and concentrated working methods. They focus on the human body itself, liberated from any mediators, limits, sets or props. Hodworks pieces, always taking a new and progressive direction, are result of a long, creative body research based on improvisation, which appears in a strictly structured form on stage. Hód choreographies own a delicately developed, fine, high-quality language balancing between the exact and the very abstract representation. These pieces stimulate the audience's spirit and senses and invite us doubting in the known and opening up towards the unknown. They do not compromise; they do not want to please.

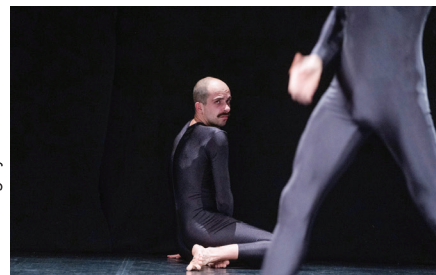
Her pieces, **Basse Danse** in 2012, **Dawn** in 2014 and **Conditions of Being a Mortal** in 2015, have been selected into the 20 most outstanding contemporary dance pieces by Aerowaves European dance network. Her company, Hodworks regularly appears at international festivals and theatres.

HODWORKS participated in the programme of dunaPart3 (2015) with **Condition of Being Mortal**, and dunaPart4 (2017) with **Solos**.

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photo: Gergely OFFNER



TOURS & FESTIVALS ABROAD

Deltebre Dansa, Deltebre, (Catalonia, Spain), 2019.
Yeah Yeah Yeah Festival, Zürich (Switzerland), 2019.
The Paintbrush Factory – 10 years anniversary program, Cluj-Napoca (Romania), 2019.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 7-10

CO-PRODUCERS

MU Theatre, OFF Foundation

SUPPORTERS

Ministry of Human Capacities, National Cultural Fund, SÍN Arts Center, Summa Artium, partnership with Workshop Foundation

FÜGE Production

Mihály Schwechtje: The Legacy

opened: 2019
in Hungarian with simultaneous English translation (90')

28 November 2019, 5pm
Jurányi Incubator House

'The story of Legacy takes place in a region that has a large number of Roma citizens. Also, it is considered to be a region that is lacking in vision. After his mother's death, the young paediatrician returns home to manage the inheritance. But he is confronted with the fact that, in addition to his feelings for his late mother, he also has to deal with the heritage of the Hungarian countryside that awaits to be healed. This performance is the first stage work of the young film director, Mihály Schwechtje. In accord with his films, he is both the author and director of the show. This rarely happens in Hungarian theatre. The story, which Schwechtje has used before when making a short film, is based on true events. Quoting the performance's dramaturge 'The play warns readers and viewers that the common story of Hungarian Gypsies and non-Gypsy Hungarians is distorted by the narratives of victim blaming and shifting responsibility. Thirty years of freedom has not been enough to conceive new forms of cohabitation.' The tragic story of the play tells us about how the Hungarian Roma population is forced to sell their children en masse in an area of Hungary, which is most affected by unemployment. The performance dances on the razor's edge. The creators have decided to tell this shocking story at a time, when, in Hungary, the governing party is urging the reckoning of political correctness. This is the same party that has been inciting society to rebel against refugees and various minorities.' **Noémi HERCZOG, curator**

CREDITS

Performed by Júlia MENTES/Katalin GERGELY, Gusztáv MOLNÁR, Csaba POLGÁR, Bertalan KADÉT, Katalin SZELES/Abigél DÖMÖTÖR

Dramaturg: Gábor NÉMETH

Costume and Design: Mária TORMA

Lights and sound: József NAGY, Ádám LANGÓ

Production assistant: Katinka BORDÁS

Production manager: Dóra GULYÁS, Genovéva PETROVITS

Directed by Mihály SCHWECHTJE

Mihály Schwechtje is mainly known as a filmmaker. His short films and his first feature film have received several awards. Thanks to his own theatre piece, which was premiered in the Jurányi House in February 2019, he is now also ranked amongst the contemporary theater auteurs. In his plays Schwechtje is treating contemporary social problems. His characters are mainly victims of modern society. His first own theater play, *The Legacy*, has been critically acclaimed. After this success, Schwechtje has been invited to the prestigious Radnóti Theater to direct another one of his own plays.

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photo: Máté BARTHA



BASIC TECHNICAL INFO

stage: medium
travelling crew: 10

SUPPORTERS

National Cultural Fund, FÜGE Production

Nóra Horváth/Collective Dope

Beat

opened: 2018
movement-based performance (35')

28 November 2019, 7pm
Bethlen Theater

'Beat begins with a very simple 'combination of steps': two to the left, two to the right. It is this same simplicity that the performance eases back into as it ends. However, there are countless dance twists, flips, mocking, and changes of style and tone that happen in-between. Nóra Horváth, who is also a member of the Unusual Symptoms Company (Bremen), performs Beat together with freelance dancer, Gábor Ivanov. Their duo is like an Eastern European passage. Everything we would otherwise find awkward to connect, they do so in this performance. They manage to mix folk with urban, traditional with progressive, minimalism with stylization, trash with pop culture and folk dance with various community dances, and even with the parody of a YouTube star. What is more, they top it all off with a relationship banter that remains hidden between the lines and consciously concludes in outrageous kitsch. Had contemporary dance in Hungary not been as undervalued as it is, Beat would have become a cult show by now and hosting venues would have fought to have in their repertory. But this time is yet to come. For now, Hungary is not such a place yet.'

Csaba KRÁLL, curator

CREDITS

Dancers and creators: Nóra HORVÁTH, Gábor IVANOV

Music: Áron PORTELEKI
Light design: Orsolya PETE
Mentor: Zsuzsa RÓZSAVÖLGYI
Consultant: Máté MÉSZÁROS
Concept by Nóra HORVÁTH

Collective Dope, funded by Jenna Jalonen (FI) and Nóra Horváth (H), is a performing arts collective which focuses on inviting artists with different backgrounds and nationalities to collaborate in contemporary dance and performing arts creations.

Their main goals are to communicate with an artistic approach that is easily accessible, to invite younger audiences to explore contemporary performing arts and to create new communities. Therefore, besides their artistic work, the collective organizes events offering a diverse program, including dance battles, concerts, public talks and workshops.

Nóra Horváth studied different dance techniques at the Budapest Contemporary Dance Academy and High School. She made her first choreographic pieces there before graduating in 2013. Since then she has worked with several choreographers such as Hiroaki Umeda, Eléonore Valère-Lachky, Marco Torrice, Adrienn Hód, and Máté Mészáros.

In 2016 she established Collective Dope together with Jenna Jalonen, with the aim of doing her own creations as a choreographer. In her works: *Me, You, They* or just *Us* or *Dope 'I just wish to help you'* (created together with Jenna Jalonen) and *Beat* she is interested in research and to create pieces strongly based on a clear physical approach in order to achieve and represent everyday situation in a theatrical context. Currently she is a member of Theater Bremen – Unusual Symptoms Dance Company and touring with her latest work *Beat*.

She is a member of Theater Bremen, Unusual Symptoms Dance Company, and is currently touring with her latest work, *Beat*.

CONTACT

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photo: Zsófia HEVÉR



TOURS & FESTIVALS ABROAD

Theater Bremen, Germany, 2019.
Festival Deltebre Dansa, Spain, 2019.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 2-3

CO-PRODUCERS

Workshop Foundation, Collective Dope

SUPPORTERS

National Cultural Fund of Hungary, SÍN Arts Center, Mu Theatre, Workshop Foundation, Life Long Burning, The Zoltán Imre Program, The European Union Culture Program

dollardaddy's

Nobody's Daughter

opened: 2019
in Hungarian with English surtitles (100')

28 November 2019, 8pm
Szkéné Theatre

'This is unpleasant, what is more, cruel theatre, but not in the Artaudian sense. Naked bodies and naked souls are exposed to the eyes of the audience, which is much harder to tolerate than one would expect. It is dollardaddy's trademark to bring old stories close, be it Ibsen, Strindberg, Diderot or Chekhov. The same happens in this instance, when they work with one of the much disputed texts of twentieth century, Hungarian literature. Nobody's Daughter is a novel by the great Hungarian writer, Zsigmond Móricz, and is inspired by autobiographical events. A middle-aged man happens upon a physically and psychologically broken teenage girl in the streets, and becomes her patron, lover and father. The piece, directed by Tamás Ördög, gives an account of the ever multiplying consequences of this seemingly simple sentence. The story that Nobody's Daughter tells and shows is one of the girl telling the man, whilst the man remains silent throughout the performance. Psychological, physical and sexual violence suddenly gets within our reach, and all we can do, as a silent jury, is try to endure the unbearable.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Maté Dezső GEORGITA, János KULKA, Emina MESSAOUDI, Tamás ÖRDÖG, Katalin SIMKÓ, Natasa STORK, Sándor TERHES, Orsolya TÖRÖK-ILLYÉS, Lana VARGA and Virág JEGESI/Luca VARGA, Emil ENGÁRD/Rafael Flórián LÉVAI-RÁZSÓ

Written by Bence BÍRÓ and the company.

Costume: Je Suis Belle – Dalma DÉVÉNYI and Tibor KISS

Dramaturg: Bence BÍRÓ

Assistant to the director: Rita HERPAI

Special thanks to Marcell DARGAY

Directed by Tamás ÖRDÖG

Emőke Kiss-Végh and **Tamás Ördög** are young Hungarian actors and theatre-makers. They are known for their unorthodox shows and projects staged in flats and unusual venues. **dollardaddy's** (Dollár Papa Gyermekai) is one of the youngest Hungarian ensembles; true risk-takers in every sense. They experiment on the boundaries of real life and theatre in a minimalistic style, with very little set or costume. They re-narrate Ibsen and other classic playwrights, while keeping the characters, the situations and the conflicts, but speaking the lines in their own words. Their original acting style, inspired by the Dogma films, invites the audience to be part of a uniquely intimate relationship with the performers. They are seated inside the "living-room", everything is happening just within their grasp.

Tamás Ördög regularly holds workshops for art students and professionals. He focuses on helping to find one's personality and natural voice. Participants interpret their own personalities through theatrical characters, and they create scenes on stage based on improvisation primarily, but also using classical dramatic literature. Family and relationships are at the centre of interest. This summer he was invited to Dartmouth to participate in the artist-in-residency programme by the New York Theatre Workshop. He will teach at the University of Theatre and Film Arts from September.

dollardaddy's participated in the programme of dunaPart3 (2015) with **Home** and dunaPart4 (2017) with **Chekhov**

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photo: Gergő NAGY



BASIC TECHNICAL INFO

stage: medium

travelling crew: 13

SUPPORTERS

Trafó House of Contemporary Arts, National Cultural Fund, HPS Group

Máté Mészáros/SÍN

United Space of Ambivalence

opened: 2018

movement-based performance (80')

28 November 2019, 9pm

Trafó House of Contemporary Arts

'In his performance of USA, Máté Mészáros, former assistant to Wim Vandekeybus (founder of Ultima Vez), presents dance and the work of a choreographer simultaneously from both the outside and from the inside. It is a show with a double bottom, one that considers neither the creative process nor the work itself as sacrosanct. What is more, it observes everything with infinite irony and (self)sarcasm. We roll with laughter watching the performance that is abounding with masculine energies, that struggles to unveil itself and to trample our views on the dignity of art. Step by step, the image of a performance develops in front of our very eyes. An image that is authentic, and that successfully builds up its own self as a work of art. It is theatre within a theatre and choreography within a choreography. However, this double mill is not confined to the airy space of the stage that engulfs the dancers like a white shell. Also, it engulfs the viewers and occasionally puts them on the spot.' **Csaba KRÁLL, curator**

CREDITS

Created and performed by Tamás BAKÓ, Patrik KELEMEN, Dávid MIKÓ, Gáspár TÉRI, Máté MÉSZÁROS

Music: Áron PORTELEKI

Lights: Tamás BÁNYAI

Lights technician: Kata DÉZSI

Set: András ÉLTETŐ

Artistic consultant: Zsófia Tamara VADAS

Special thanks to: Balázs FISCHER, Nóra HORVÁTH, Catarina TEIXEIRA

Producer: SÍN Production

Choreography by Máté MÉSZÁROS

Máté Mészáros graduated at the Hungarian Dance Academy in 1999. After 3 years at the Szeged Contemporary Ballet he worked at various European companies (CarteBlanche – Norway, Lanonima Imperial – Spain, Ultima Vez – Belgium). Amongst others, he worked with Ohad Naharin, Sharon Eyal, Amanda Miller, Myriam Naisy and Wim Vandekeybus. After his long international career as a dancer he returned to Hungary in 2015. His own projects are produced in co-operation with SÍN Arts Centre (Hinoki 2014, United Space of Ambivalence 2018, Mechanics of Distance 2019). He choreographs for various Hungarian companies, and has a worldwide practice in giving workshops. His works were presented at: ImPuls Tanz Festival Vienna (AU), Next Festival Kortrijk (BE), New Dance Festival Beijing (CHN), Summer Intensive Festival (PT), at.tension Festival (GER), Gdanski Fetiwal Tanca (PL), Győr International Dance Festival (HUN) and Trafó House of Contemporary Arts Budapest (HUN).

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photo: Gergely DODOS



TOURS & FESTIVALS ABROAD

Summer Intensive Festival – Summer Stage, A-dos-Cunhados, Portugal, 2018.

Sommerakademie – International Dance Festival, Tanzfaktuur, Cologne, 2019. Theater Bremen, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 8-9

CO-PRODUCERS

SÍN Arts Centre, Trafó House of Contemporary Arts

SUPPORTERS

National Cultural Fund of Hungary, the Municipality of Budapest, BVA Budapesti Városarculati Nonprofit Kft., Staféta, Füge Production

The performance is realized as part of the Staféta Program initiated by the Municipality of Budapest.

MeetLab

How to Disappear Completely

opened: 2018
site specific event in English (90')

29 November 2019, 10&11 am

30 November 2019, 10&11 am

Meetlab

'The application, created by Ambrus Ivanyos and MeetLab, enters the tiny recess between reality and fiction. As users of the software, we become witnesses and participants of unexpected encounters in various public spaces. We can bump into our imagined selves, real strangers and others who belong in-between these fluid categories. A smartphone, an earpiece, and some sense of direction is all you need to realise what the title How to disappear completely? promises. All this happens in a narrow, but thoroughly explored segment of Buda. (It would have been great to see and feel the version adapted to Izmir in Turkey!) I'm investigating an investigator who has come to the city to figure out why people keep disappearing without a trace. The city becomes the scenery itself: the pub, the hairdresser's, the flower shop and even the tram stop become sets on a stage, where everyone is doing their job as professional actors. I also become a character (director?) of the performance and as the 'actors', who I have been watching for a long time (as I've been instructed by the application), spot me, I have no choice but to deal with the situation. I create the story, which, perhaps, is also about me, since at the end I suddenly disappear...' **Tamás JÁSZAY, curator**

CREDITS

Creative team: Ambrus IVANYOS, Bálint TÓTH

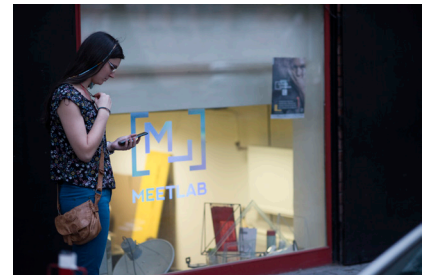
Ambrus Ivanyos is a writer and dramaturg. He has contributed to more than a dozen independent theatre and film projects around Europe. Over the past few years Ivanyos has turned his focus towards interactive narrative design. His work includes creating performing art productions, live and digital games, AR, digital storytelling and installation design. He explores new technologies and new narratives with a strong interdisciplinary approach.

Ivanyos is the founding member of **MeetLab**, a Budapest based studio that focuses on interdisciplinary art and technology research. He is also a member of the IN-SITU Network, the European Platform for Artistic Creation in Public Space.

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photo: Ambrus IVANYOS



BASIC TECHNICAL INFO

travelling crew: 2

CO-PRODUCERS

Artopolis Association

SUPPORTERS

National Cultural Fund, IN-SITU Network, TANDEM Turkey, Creative Europe, Anadolu Kültür, Balassi Institut Istanbul

Kristóf Kelemen

Observers

opened: 2018

in Hungarian with English surtitles (100')

29 November 2019, 12.30pm

Trafó House of Contemporary Art

'Kristóf Kelemen, one of the most exciting theatre makers of the young generation, deals, yet again, with systemic phenomena in this, his latest production. Observers is based on a true story. By creating an atmosphere of permanent fear and lies, it paints a picture of the systemic culture of blackmailing, that was prevalent within Hungary's State Security during the 1960s. It permeated and transcended all levels of civilian and private spheres. The tiny stage of the performance is decorated with a period, retro set design that is free from nostalgia. I would say it is almost like a museum, were it not to lack the calming feeling that all this belongs to the past. There has been no public settlement of the communist informers' issue in Hungary since the change of regime. Its legacy permeates even the current social functioning. The performance's dramaturgy embeds the story in this shared knowledge, as well as in the position of theatrical viewing that observes the role-play that a dictatorship forces upon people. From a broader perspective, in a modern social context that is based on observation and control. Information always comes at a price, only the way it is obtained changes. As one of the characters, Lieutenant Horváth, says: "One day, there'll be a camera on every street corner and citizens will voluntarily pass on all their data to us. Until then, we will take them away by force.' **Anikó VARGA, curator**

CREDITS

Performed by Dániel BAKI, Péter JANKOVICS, Bettina JÓZSA, Tamás RÉTFALVI, Iringó RÉTI

Dramaturg: Tamás TURAI

Visuals and stage design: Zita SCHNÁBEL

Costumes assistant: Leticia BARTOS

Music: Péter MÁRTON (Prell)

Video: Balázs VIRÁG

Research archive video materials: Orsolya BARNA

Technical manager: Ákos LENGYEL

Assistant to the director: Anita TOTOBÉ, Katinka BORDÁS

Director: Kristóf KELEMEN

Kristóf Kelemen is a young director and playwright based in Budapest.

He graduated as a dramaturge in 2015 at the University of Theatre and Film Arts, where he is currently a PhD student. He is considered one of the unique voices of his generation, casting an inquisitive eye on the workings of Hungarian society.

He is a dramaturge at the Radnóti Miklós Theatre whilst also working on his own and collective independent projects.

Kelemen's documentary theatre production, *While You Are Reading This Title, We Are Talking About You*, was an immediate success and was presented at Hungarian and international festivals, including Temps D'Image Festival in Cluj and TESZT Festival in Timisoara. The show focused on his university and the life and circumstances of freshly graduated young actors.

Hungarian Acacia, a documentary lecture performance, co-directed with Bence György Pálinkás received critical acclaim as well. It was part of dunaPart4, and invitations were made to: Off Europa Festival, Theaterfestival Basel, BOZAR, SPIELART, Mousonturm and Divadelna Nitra, amongst others. *Observers*, that Kelemen wrote and directed, was awarded the Hungarian Contemporary Drama Prize and was chosen Best New Hungarian Drama and Best Independent Production at the 2019 Hungarian Theatre Critics' Award.

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photo: Krisztina CSÁNYI



TOURS & FESTIVALS ABROAD

Palm Off Fest, Prague, 2019.

Fast Forward, Dresden, 2019.

BASIC TECHNICAL INFO

stage: small/medium

travelling crew: 11

CO-PRODUCERS

Trafó House of Contemporary Arts, Orlai Productions, FÜGE Productions

SUPPORTERS

National Cultural Fund, Ministry of Human Capacities, Jurányi Incubator House, the Municipality of Budapest, Budapest City Branding Nonprofit Ltd., Staféta

Klári Pataky Dance Company

Like a Landscape

opened: 2019
movement-based performance (25')
(full performance: 50')

29 November 2019, 2pm
MU Theatre

'Klári Pataky is a member of the middle generation of Hungarian contemporary dance. Her choreography, Like a Landscape, is a sign language that the three onstage characters (two women and one man) use to communicate with each other. However, it is unclear whether its elements are signs of misunderstanding, or of a total inability to communicate; whether there is hope, even temporarily, to be on a par with and to understand each other, or at least to have an inclination of understanding. It is up to the viewer to decide. Nonetheless, the medical report is presented with a sensitive and bleak precision, accompanied by moody lighting and fragmented images; none of which is flattering. It is a report on our age, on loneliness; or to be precise on the contemporary world of parallel loneliness. It reflects upon the depressing confusion of the inability to narrate, and upon a dying, if not already dead, language. There are three characters on stage, still they appear to be alarmingly alone. It is a triangle, but not of the love kind. It is more of a skinny trio of self-contained souls that compulsively whirl around each other. Barely do they touch, and sometimes their gestures resemble sharp blades, that pierce and hurt; but never heal.' Csaba KRÁLL, curator

CREDITS

Performed by Ádám BOT, Anna BUJDOSÓ, Zsófia SZÉKI

Lighting design: Máté VAJDA

Music: Attila GERGELY, József HÁMOR

Choreography by Klári PATAKY

Klári Pataky Dance Company is a project-based artistic group that is led by its name sake. The group has been creating shows regularly for the previous 15 years.

Since her graduation from the University of Theatre and Film Arts in 2003, Klári Pataky has been working as an independent choreographer. She continuously tries to rethink her artistic vision and aims to develop a distinctive style, and create her own dance language. Each of her shows deal with new topics and new methods of expression.

CONTACT

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photo: György JÓKÚTI



BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 5

SUPPORTERS

Ministry of Human Capacities, Workshop Foundation, Tango Factory, Éva Duda Dance Company, Inversedance Company IZP

Zsuzsa Rózsavölgyi

The Garden of the Dragon

opened: 2019
movement-based performance (25')
(full performance: 50')

29 November 2019, 2pm
MU Theatre

'What will happen (to us) once we cease to exist? Once we have consumed the Earth and there is no space left for any living creature? Zsuzsa Rózsavölgyi's 'climate conscious choreography' goes in search for the posthuman visions that follow humanity's self-elimination. First, she takes the bright, idyllic atmosphere of an innocent child's game and paints it grim. Later, turning into an acrobat of illusions, she depresses us with images of surreal nightmares. These could even be considered visually 'beautiful', as they illustrate a malfunctioning, post-apocalyptic world of physically and mentally mutant individuals. But by no means can they be considered good. Is this what awaits us? Or have we already become these creatures? Are we still capable at all to recognise the moment when we cross another line towards self and environmental harm? Or are we drifting towards a final cataclysm without even noticing? Rózsavölgyi hit a political note in her previous work, 1.7, by dealing with the delicate theme of abortion and the consequential right of women to autonomy. This time she opens the gates even wider.'

Csaba KRÁLL, curator

CREDITS

Dancers: Balázs BUSA, Britt KAMPER, Blanka Flóra CSASZNYI, Patrik KELEMEN, Milan ÚJVÁRI, Alexandra RAB

Music composer: Bánk SÁRY

Concept and text: Márk HORVÁTH

Light design: Orsolya PETE

Choreography by Zsuzsa RÓZSAVÖLGYI

Zsuzsa Rózsavölgyi studied at SEAD and P.A.R.T.S. and has been making her own choreography for 10 years now. She worked in the Rabbit Project together with David Zambrano who invented the improvisation technology called Passing Through. She was a member of Rosas Dance Company between 2004-2009 and worked as the choreographer's assistant to Thierry de Mey in the project, Simplexity. She was invited for a residency in the Baryshnikov Arts Center in New York, where she created her last solo 1.7 (which was part of the programme of dunaPart4, 2017). Her recent creation, *The Garden of the Dragon*, is a piece for six dancers, dealing with extinction and posthumanism. She took inspiration from her MA studies in the Arts and Science department of the Applied Arts University in Vienna. Her studies on evolution and human anatomy led her to research comparative anatomy. In her works she applies digital technology, working closely with scientists and artists who are interested in the borderline that lies between art and science.

Zsuzsa Rózsavölgyi participated in the programme of dunaPart4 (2017) with **1.7**.

CONTACT

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photo: Hevzso

BASIC TECHNICAL INFO

stage: any

travelling crew: 9

SUPPORTERS

Imre Zoltán Program, National Cultural Fund, National Dance Theater Budapest, Sín Arts Center, Workshop Foundation, Kontakt Budapest

Orlai Productions

Carly Wijs: Us/Them

opened: 2018
in Hungarian with simultaneous English translation (75')

29 November 2019, 4pm
Jurányi Incubator House

'Us/Them, the theatre piece that Carly Wijs wrote in 2014, is about the Beslan school siege and was originally a youth play. The performance, produced by the Orlai Productions, Hungary's most significant private theatre company, is unusual for several reasons. On the one hand, this is the first time that the globetrotting play, which has already been successfully introduced in Poland and Romania, has been directed by someone other than the author. On the other, this production has no age ratings, but is mainly dedicated to an adult audience. However, it is immediately clear from the behavior of the two actors, who directly address the audience, that there are two children on stage. The girl and the boy make every effort to understand, and to make us understand, what happened in the school building occupied by the Chechen terrorists. The material interchanges between documentary and fiction, yet successfully resists becoming melodramatic. In this cool performance directed by Balázs Benő Fehér, the two actors re-enact the story, and in this set-up we are evidently cast as the hostages. The factual details smoothly find their place in the abstract space created during the performance. As a result, the viewer becomes utterly uncertain about whether numbers and facts can describe our beautiful, new world. **Tamás JÁSZAY, curator**

CREDITS

Creative team: Lili LÁSZLÓ, Bettina JÓZSA, Benett VILMÁNYI, Zsuzsa SZAKÁCS, Bence BÍRÓ

Directed by Balázs Benő FEHÉR

Orlai Productions is a Hungarian independent theatre company, and as such, it falls outside of the traditional repertory system, and operates without any government subsidy. In addition to hugely successful runs of well-known plays, Orlai Productions has always taken a supporting interest in alternative theatre groups, which has gained it even more critical acclaim.

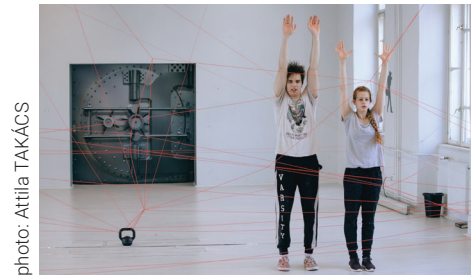
They hold over 600 performances annually all around Hungary, more than half of which take place in Budapest in their home theatre.

Director **Balázs Benő Fehér**, in addition to his academic obligations, has participated in several independent productions, both as an actor and as a director. His first work as a director was a stage adaptation of the novel *Crime and Punishment*. This production was one that could only be watched by a single viewer at any one time. *Us/Them* is the eighth performance he has directed.

Orlai Productions participated in the programme of dunaPart4 (2017) with **Madman**.

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TOURS & FESTIVALS ABROAD

Kielce International Theater Festival, 2018.
Cluj Interferencia International Festival, 2018.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 4-5

CO-PRODUCERS

FÜGE Produciton, Teatrum of Szentendre

Lili Stern/A-List

Loop Pool

opened: 2019
movement-based performance (40')

29 November 2019, 4pm
Bethlen Theater

'A surprisingly fresh and mature debut from an emerging choreographer. Lili Stern's knowledge is nurtured by bold experimentation, conscientious research, as well as intuition, all of which she delivers in her original movement language. She makes excellent use of her genuine and arresting personality as a performer. The subject of distorted body image, to be more precise, anorexia nervosa, resonates with more than just her generation of young women. Lili's inspiration for this has come from the experience of a close friend. The intense kinetic experience that this piece offers, opens up an inner dialogue about how we see, inhabit and occasionally exploit our body. The set resembles a pool without water, where everything from sound to lights seem to give the impression of gradually tightening loops. As the performer moves in this space, she creates a heavy feeling of being eaten up alive, as if an insatiable greed of self-destructive power consumes her from within.' **Orsolya BÁLINT, curator**

CREDITS

Performed by Lili STERN, Hanna STERN

Set designer: Angéla CSÚCS

Light designer: Bence OLAJOS

Light technician: Zoltán FOGARASI

Audio: Botond CSIZMADIA

Created by Lili STERN

Lili Stern started her studies in 2018 at the University of Theatre and Film Arts in Budapest as a drama instructor. In 2016 during her high school years she founded her company; A-LIST, which has created various performances over the last three years. She was the first performer of the Ambition Series at Bethlen Theater which she thinks is a really important theatrical initiative in Budapest for those who want to experiment more.

Stern is interested in applying strong visual elements mixed with heavy philosophical content and

social challenges. She always examines the individual in different situations, and researches the social location.

At the moment she is the youngest active choreographer in Hungary, who is really trying to create new styles of movements in the field of contemporary dance.

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photo: Éva Boglárka ZELLEI



BASIC TECHNICAL INFO

stage: small
travelling crew: 5

CO-PRODUCERS

Workshop Foundation

SUPPORTERS

Bethlen Theater

T6

Gypsy Hungarian

opened: 2018

in Hungarian with English surtitles (70')

29 November 2019, 5.30pm

Jurányi Incubator House

'Is it possible to choose our roles in a society with freedom? A Roma-Hungarian company invites us to analyse this question. This is a radical gesture in Hungary, where it is still mostly non-Romas who talk about Romas on stage. But in this context, the young Roma performers of the Gypsy Hungarian documentary performance provoke their audience by taking on all of the stereotypes, which the majority of Hungarian society associates them with. Thus, the performance confronts its viewers with their hidden racism and even with their self-deceptive, somewhat patronizing, but in reality, also exclusionist attitude. An example being the theatrical situation itself, where we watch a socially sensitizing performance whilst considering ourselves ethical. Gypsy Hungarian is directed by Ádám Császi and it presents the traumatic stories in an entertaining way using rap, singing and movement. The script of the performance contains parts of a play by Franciska Farkas, which was published in the first European Roma drama anthology in 2019, under the editorship of the Independent Theatre Hungary.

The company, called T6, consists of young Roma-Hungarians, who gathered around Kristóf Horváth ('Bob the Actor'). Horváth has been doing significant community art work in Roma communities and schools. In 2019, Gypsy Hungarian was among the nominees for the Halász Péter Prize, which has been launched to acknowledge outstanding performances of artistic innovation.'

Noémi HERCZOG, curator

CREDITS

Performed by Franciska FARKAS, Norbert VARGA, Cristopher PÁSZIK, Edmond OLÁH and Kristóf HORVÁTH

Written by Kristóf HORVÁTH, Ádám CSÁSZI together with the T6 ensemble

Choreographed by: Krisztián GERGYE

Directed by: Ádám CSÁSZI

T6 is devoted to providing theatrical training to the disadvantaged Roma youth. Our goal is for students to pass on their knowledge and become role models. T6's mission is to fight against the discrimination and stigma associated with the Romani people, the largest European minority. The T6 ensemble was founded by Kristóf Horváth in 2014. Ádám Császi is the film and theatre director of T6, and has taken on the duties of artistic director as well in 2018.

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TOURS & FESTIVALS ABROAD

Deutsches Theater, Radar Ost, Berlin, 2019.

BASIC TECHNICAL INFO

stage: small

travelling crew: 6

CO-PRODUCERS

Mentőcsónak, Átrium, ProProgressione

Emese Cuhorka – Csaba Molnár

Masterwork

opened: 2019
movement-based performance (45')

29 November 2019, 5.30pm
National Dance Theatre

'We see bodies on stage that set off from the stimulating state of being puppet-like, with mechanical movements (a pure homage to Bauhaus!) and end up glorifying and demolishing the theatre of illusions with irony. Bodies that shed their bright parrot colours to be replaced by the darkness of death. Bodies that consider themselves as the scenes of continuous metamorphosis and that support a series of seemingly infinite transitions with a multitude of artistic references. Bodies that blow up the sweet cartridges of humour with austere seriousness. Bodies that exist on stage by bringing to life the many qualities and varieties of representation. Bodies whose owners are Emese Cuhorka and Csaba Molnár. Founding members of Hodworks, the flagship of independent companies, they are probably the most versatile figures in Hungarian contemporary dance. From time to time, together or in other formations, they also produce works of their own. By redefining the body, they create a new cultural remembrance and memory, which, in turn creates a new artistic reality. Masterwork, which is a full-blooded kaleidoscope, is here to present this new world.'
Csaba KRÁLL, curator

CREDITS

Concept, choreography, performed by Emese CUHORKA, Csaba MOLNÁR

Sound: Ábris GRYLLUS
Props: Csenge VASS
Lights: Kata DÉZSI

Csaba Molnár and Emese Cuhorka have been working together since 2010, mainly in the Hungarian company Hodworks, and also in other contemporary dance projects. In this collaborative piece by the duo, they explore the objectification of the body during the process of it becoming a simple tool of illustration. Each and every body is a masterpiece in its own right, created by the self and the environment. However, at the same time, they are also a surface for conscious and unconscious demonstrations. This demonstrative power of the body gives way to the impersonal application of a particular set of tools. By modifying the body, we can manipulate our environment and thus create a freedom to redefine it.

CONTACT

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photo: Károly CSORBA



BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 4

CO-PRODUCERS

The Zoltán Imre Program, National Dance Theatre

SUPPORTERS

Imre Zoltán Program, National Cultural Fund of Hungary, Collegium Hungaricum Berlin, SÍN Arts Center, Workshop Foundation, Off Foundation

Béla Pintér and Company

Béla Pintér: Jubilee Talks

opened: 2019
in Hungarian with simultaneous English translation (75')

29 November 2019, 8pm
Fészek Művészkлуб

'What has Béla Pintér, internationally acclaimed, Hungarian, independent and all-round theatremaker, achieved in over twenty years? As usual, he doesn't celebrate the twentieth anniversary of his company in a way that we expect or imagine. Hungarian theatre seldom talks about the close correspondence between the creator's own private frustrations and the unsustainable, decaying theatre structure. Similarly, the theme of failures and personal conflicts are not popular with the stage. Pintér talks about these too. He makes ruthless quips about politics, the theatre industry, his former and current actors, critics, which is typical of him, and even about himself. According to the performance, the character named Béla Pintér, played by company director Béla Pintér, is an unscrupulous tyrant, who refuses to tolerate any other authority but his own. In-jokes and references, that only theatre people will understand, make this crazy, carnivalesque show all the more colourful. However, even those without sufficient background knowledge will be able to enjoy this performance, as it offers a reflection of our chaotic world.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Sándor "Qpa" BENCZE, Éva ENYEDI,
Zoltán FRIEDENTHAL, Antal KÉMÉNCZY, Béla PINTÉR, Hella ROSZIK,
Angéla STEFANOVICS, Zoltán SZABÓ, Sándor TERHES, Szabolcs
THURÓCZY

Dramaturg: Éva ENYEDI

Music: Antal KÉMÉNCZY

Set: Gábor TAMÁS

Costume designer: Mari BENEDEK, Dóra PATTANTYUS

Sound: Zoltán BELÉNYESI

Lights: László VARGA

Assistants to the director: Rozi HAJDÚ, Dóra HORNYÁK, Krisztina NAGY

Directed by Béla PINTÉR

The **Béla Pintér and Company** was founded in 1998 under the leadership of Béla Pintér, who stages his own plays and also performs in them as an actor.

The artists' intention is to create contemporary productions based on critical-ironic observations of society and themselves. The surreal world which generally characterizes their productions is constructed from a combination of reality and dream, of authentic and kitsch, and from sundry elements of Hungarian culture. Thanks to its success, the company is nowadays regarded as the operator of one of the most significant and most inventive creative workshops in Hungary.

In the past 20 years the company has been invited to several international theatre festivals and has performed in the USA, Serbia, Greece, Germany, Croatia, Romania, Slovenia, Switzerland, Austria, Czech Republic, Slovakia, Belarus, The Netherlands, Poland, Finland, Portugal, France, Belgium, Spain, Canada, Russia, Wales and many more. In January 2020 Béla Pintér will travel to Baltimore as a guest director to stage his former play, *The Champion* at Peabody Opera.

Béla Pintér is also appreciated as a playwright; his dramas have been published in two volumes so far and several of his dramas have been translated into German, Polish, Czech and Chinese.

The company participated in dunaPart3 (2015) with **Our Secrets**.

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photo: Judit HORVÁTH



BASIC TECHNICAL INFO

stage: medium

travelling crew: 18-20

SUPPORTERS

National Cultural Fund

The Sypmtoms

Head First

opened: 2018

movement-based performance in English (75')

29 November 2019, 8pm

Trafó House of Contemporary Arts

'Giving birth is the most personal public matter, and The Symptoms (aka Hungary's most likeable contemporary dance company) manages to create a shared experience of what is deeply intimate and individual. They achieve this by means of articulated, as well as mute confessions, and through the universal language of dance. The four female dancers, one of them an expectant mother, and the choreographer, Réka Szabó, reach back into their somatic knowledge of giving birth. They go beyond their personal sphere and put their subject into a broader social context. Also, they touch upon the much disputed right to free birth. The performance features a spectacular production design. This, coupled with a splendid sense of humor takes us back to the origin of life through a dramaturgy similar to the process of labour. Rhythmic contractions expand real time and space. They guide us, the audience, deep into the realm of instincts and the subconscious; gradually preparing us for the traumatic, yet euphoric moment of release.'

Orsolya BÁLINT, curator

CREDITS

Dancers: Dóra FURULYÁS, Csilla NAGY, Melinda VIRÁG, Viktória DÁNYI/
Juli HUZELLA

Music: Zsolt HAMMER, Ádám JÁVORKA

Dramaturg: Sára GÁBOR

Visual design, creative technology: Glowing Bulbs, Bence SAMU, Tóbiás TEREBESSY

Consultant: György ÁRVAI

Lights: Attila SZIRTES

Costumes: Edit SZŰCS

Choreographer's assistant: Viktória DÁNYI

Directed and choreographed by: Réka SZABÓ

The Symptoms is a 15-year old performance group constantly looking for new ways of expression, of making an impact and making people think, feel and connect. They move freely across genres. They believe in the infinity of expression, the healing power of humour, and personality. They maintain that if they dig deep enough, they will get to the common human experience.

Each of their productions is a different world and has a new language. Their creations are thought-provoking, dramatic, unfeigned and liberating. They are in dialogue with today's world. They have created shows for the big and the small stage, documentaries, video blogs, theatrical adventure games, dance theatre in education works for high school students, and they offer morning gymnastics classes and workshops as well.

They have toured all over Europe and also in the USA with their performances.

The Sypmtoms participated in the programme of dunaPart3 (2015) with **Apropó 2.0**.

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photo: Csaba MÉSZÁROS



BASIC TECHNICAL INFO

stage: medium

travelling crew: 11

CO-PRODUCERS

Trafo House of Contemporary Arts.

SUPPORTERS

National Cultural Fund, Ministry of Human Capacities

Viktor Szeri, Tamás Páll, Gyula Muskovics

PHOENIX

opened: 2018
multidisciplinary performance (90-120')

29 November 2019, 10pm
Három Holló Café (Three Raven)

'Pulsing techno music, graphic figures onscreen, a disturbing Minotaur in the dark and a shattered, struggling character who asks for help repeatedly. Phoenix, the fictional club created by three young artists, Tamás Páll media artist, Gyula Muskovics curator/theorist and Viktor Szeri choreographer/dancer, invites us to investigate the secret world of fetish and role playing, to unpick the hidden correspondences of sex and theatre, power and acting. Beyond representation – basically, that is the substance environment where Phoenix leads us. It steps out of the concept of black boxes and as a site-specific, ongoing event, or as Szeri puts it as 'a kind of >>being<<', where looped scenes happen all around, makes the spectators to get lost in its maze.

Viktor Szeri is a promising dancer-choreographer of his generation. His works often mirror the experience of getting lost: from gender issues to youth culture and sexuality, he chooses topics that are familiar and singular at the same time, and then placing them in a spectacular, sometimes shocking context he endeavours to shift the audience from its comfort zone.'
Zsuzsanna KOMJÁTHY, curator

CREDITS

Created and performed by Viktor SZERI, Tamás PÁLL, Gyula MUSKOVICS
Music composition and live performance: András MOLNÁR,
Tamás MARQUETANT

Dancer, choreographer Viktor Szeri, 3D artist, game designer Tamás Páll and curator, theorist Gyula Muskovics have all combined to create immersive installations and performances since 2018. Their trans-disciplinary art projects connect contemporary dance with new technologies, poetry and curatorial vision. The collective is preoccupied with the changing role of the human body and the notion of real experience on the verge of the virtual and the physical reality. Their praxis is based on a long-term commitment to certain topics, improvisation, continuous transformation and adaptability. Their performances are never the same: they change their shapes; they move, melt and mutate according to the moment and the space they occupy.

Gyula MUSKOVICS is an independent curator/creator based in Budapest, Hungary. He worked for several institutions and organizations in the past, such as the Ludwig Museum, tranzit. hu, OFF- Biennale, and Trafó House of Contemporary Arts, in Budapest. His work investigates the political potential of the personal and its relevance in the resistance to social and political pressure.

Tamás PÁLL is a game designer, developer and 3D artist who lives in Berlin. His works have been exhibited at The Victoria & Albert Museum, London; FACT, Liverpool; Panke Gallery, Berlin; Ludwig Museum and Trafó House of Contemporary Arts, Budapest. He is a co-founder of the Rites Network art collective. His research and artistic focus is on the emergence of artificial intelligence, post-human systems and techno-dystopias.

Viktor SZERI is an independent dancer and choreographer, based in Budapest. His performances have been presented in various places across Budapest, Prague, Berlin and Minsk including theaters, exhibitions and festivals. His work is characterized by transmedial experiments. His pieces deal with youth culture, subcultures, and weird identities.

CONTACT

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TOURS & FESTIVALS ABROAD

The House of Arts, Brno, CZ, 2019.
MeetFactory, Prague, 2019.

BASIC TECHNICAL INFO

stage: medium/large
travelling crew: 5

SUPPORTERS

Workshop Foundation, Trafo House of Contemporary Arts, MeetFactory, International Visegrad Fund

Anna Biczók

Precedents to a Potential Future

opened: 2017

movement-based performance (40')

30 November 2019, 2.30pm

Bethlen Theater

'There is a woman sitting at a desk, talking about a performance we are supposed to see. Evolving a story including a story that includes a story: Precedents to a Potential Future by Anna Biczók is a surreal, wriggling play with plot and fable, where consistency gets replaced by contingency, and the different layers of time get helplessly entangled. As logic slowly suspends in the solo, possibility and reality, virtuality and actuality get mixed. In the end, you get lost in the forest of fiction.'

In this lecture performance of Biczók we can observe how perception and cognition can slip on each other and how deeply kinetic our thinking works. Probably that is what the young choreographer is particularly interested in: the kinetic side of stories, concepts, personalities and correspondences. Biczók usually participates in artistic projects where the performances are shaped by together. She has worked with the most progressive Hungarian companies and choreographers as Hodworks, Timothy and the Things, Viktor Szeri, bodylotion co-dance and has attended many international festivals, in 2017 also dunaPart.' **Zsuzsanna KOMJÁTHY, curator**

CREDITS

Directed and performed by: Anna BICZÓK

Music: Vince VARGA

Costumes: Emese KASZA (MEI KAWA)

Lights and technical care: Kata DÉZSI

Anna Biczók is a dance artist, performer and choreographer based in Budapest, Hungary. As a dancer she has worked with HODWORKS, The Symptoms, Berlin based theatre group bigNotwendigkeit, and Timothy and the Things. Her first full evening length choreography *We won't eat dogs!* premiered at L1danceFest in 2014. Her solo work *Precedents to a Potential Future* premiered at the Body/Mind Festival in Warsaw in 2017.

Biczók creates movement-based performances, in which she explores inner sensations, body-mind states and fantasies. Her focus is on finding physical forms to the non-physical territories of the inner world. Her style involves the abstraction of movement and theatricality with playfulness and humour, which is based upon her personal experiences and autobiographical inspiration.

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photo: Katarzina CHMURA



TOURS & FESTIVALS ABROAD

Batârd Festival, Brussels, 2020.

a Best of BE UK, Coventry, Oxford, Halifax, Harrogate, Salford, Leeds, Doncaster, Aberystwyth, Bristol, 2020.

#NORSE, Ljubljana, 2019.

BE Festival, Birmingham, 2019.

Best of BE Spain, Alcalá de Henares, Pamplona, Madrid, Vitoria-Gasteiz, Lekeitio, 2019.

Cialo/Umysl Festival, Warsaw, 2017.

BASIC TECHNICAL INFO

stage: small/medium

travelling crew: 3

SUPPORTERS

SÍN Arts Centre (H), Workshop Foundation (H), Ministry of Human Capacities (H), The Hungarian Culture Institute in Warsaw (CZ), Ministry of Foreign Affairs and Trade (H), Fundacja cialo/umysl (CZ), Hungarian Cultural Year of Poland 2016/17 (CZ), Centrum Sztuki Współczesnej Zamek Ujazdowski (CZ), National Cultural Fund (H)

Studio K

Sacra Hungarica

opened: 2019

text-based performance with simultaneous English translation (70')

30 November 2019, 2.30pm

Studio K

'*Sacra Hungarica* is a Balkanian, in-er-face theatre event that happens right in the heart of Budapest. Director, András Urbán socialized on post-Yugoslavian political theatre and by now has become acknowledged by festivals all around the region. He introduced his own working method when he joined the company of Studio K. During rehearsals, the actors answered, debated and improvised upon the questions posed by Urbán. As a final accord, the director and his dramaturg, Kata Gyarmati, have singled out and mixed up the texts that, in a ridiculous and depressing way, characterize common talk in the Hungary of today. What is considered natural in theatres south of Hungary, where the theme of public life is often called upon, will definitely cause confusion, if not a scandal, in Budapest. Urbán and his actors, who have been transformed into the mediators of hate, give everybody just attention: liberals, Nazis, Christians, atheists, independent theaters, subsidized theatres, and so on. The sub-title, theatre of patriotism, is provoking, yet truthful by suggesting that if we ever reach the point of thinking about patriotism at all, it will definitely be excruciating and filled with doubt and fury.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Katalin HOMONNAI, Dániel LOVAS, Gábor NAGYPÁL, Júlia NYAKÓ, Melitta PALLAGI, György SIPOS, Lajos SPILÁK

Dramaturg: Kata GYARMATI

Music: Attila ANTAL

Assistants: Katinka RÉMI, Veronika VAJDAI

Directed by András URBÁN

Studio K Theater is the only independent theatre in Hungary that manages a permanent venue and troupe and operates in a repertory system. Its shows are aimed at audiences of all ages, including children, youths and adults. It also receives other independent companies and productions and supports young theatre creators. In addition to performing arts, Studio K Theater has focused from the outset on equal opportunities, supporting the disadvantaged, providing quality theater education, and expanding access to culture. Within the frame of its Lifelong Learning Program, the theatre's team uses fine art tools to help elderly people keep their minds fresh and remain active members of society.

András Urbán, the manager-director of the Kosztolányi Dezső Theatre in Subotica (SRB), is a theatre maker who establishes a live connection between stage and auditorium, and who opens up the issues raised in his performances with the precision of a surgeon. His oeuvre is only familiar to those who have had the chance to travel the Balkans together with him, since, over the past few years, he has worked in all the states of the former Yugoslavia. Urbán is usually invited by theatre companies with whom he then either reworks major national classics, or creates original performances. In case of the latter he builds upon the personal stories of the participants, and uses a documentarist style to deal with public affairs that preoccupy a wide range of social circles. *Sacra Hungarica* is the first show Urbán has directed in Budapest.

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photo: Petra DOMA

BASIC TECHNICAL INFO

stage: small

travelling crew: 12

SUPPORTERS

Ministry of Human Capacities, Municipality of Ferencváros

Beatrix Simkó – Jenna Jalonen

Long Time No See!

opened: 2018

movement-based performance (60')

30 November 2019, 4.30pm

Mu Theatre

'Thanks to the wonderful stage persona, chemistry and wit of the performers/creators, Long Time No See! is a gorgeously entertaining and subtly smart performance. It bares the clichés of national identity, as seen by two international artists, one Hungarian and one Finnish, who are currently both based in Budapest. The Finnish-Hungarian relationship has kept linguists and historians busy for ages. However, the most obvious similarities, like drinking habits, casual complaining or the feel for the absurd, seem to connect us way more than origin myths or word games. While reflecting on their own and their broader European environment, the artists keep going beyond the limits of common (non)sense. The meticulously designed set is bound to captivate the spectators both visually and emotionally, as they are invited to join in this hilarious tour de force of national virtues.'

Orsolya BÁLINT, curator

CREDITS

Concept, choreography, performed by Beatrix SIMKÓ and Jenna JALONEN

Set design, photography, video: Daniel Dömölky

Sound: Ábris GRYLLUS

Text: András VINNAI

Costumes: Emese KASZA - Mei KAWA

Lighting design: Dániel DÖMÖLKY, Krisztián BALÁZS

Lighting technicians: András VÁRADI, Krisztián BALÁZS

Production manager: Brigitta KOVÁCS

Special thanks: Jessica SIMET, Ernő KIRÁLY, Zoltán SZMOLKA, András BENYÁK, Péter PUSZTAHÁZI, József PETŐ, József GYABRONKA, Anna MAKAY, Katalin TAKÁCS, Gábor KARCIS, Sándor Lilienberg, Szabolcs Dénes

Beatrix Simkó is a Hungarian dancer, choreographer and media artist who graduated from the Moholy-Nagy University of Art and Design as a media designer. During her eight-year collaboration with the Hungarian Eva Duda Dance Company, she began to create her own performances and media works. In 2015 she was offered a grant by the Theatertruppen International Forum in Berlin, and in recent years she has taken part in many international theatre and dance collaborations; Bern Schlachthaus Theatre, München Rodeo Festival, Berlin Künstlerhaus Bethanien and Ballhaus Ost. Since 2016 she has been performing her contemporary dance duet *#Orpheus#Eurydice*, which was awarded the Grand Prize at the Hungarian Festival of Dance in 2018. She is one of the selected artists of the European performing arts program, Creative Crossroads, by Life Long Burning until 2020. She is currently based in Hamburg and Budapest.

Jenna Jalonen, aka triplejay was born in Finland, educated in Hungary and is currently based in Belgium. After her studies in classical ballet at the Finnish National Opera Ballet School and Hungarian Dance Academy in Budapest, she transferred to the field of contemporary dance and performing arts.

As a dancer and creative artist, she has been working with several international companies and choreographers since 2010, such as Eva Duda Dance Co., Central Europe Dance Theater, Kubilai Khan Investigations, Kwaad bloed/Ugo Dehaes, fABULEUS, Thierry de Mey, Theater Bremen, Máté Mészáros, Untamed Productions, Notch Company/Oriane Varak and HODWORKS.

Currently she is performing with Beatrix Simkó in their production *Long time no see!* which was part of the official program of the Festival d'Avignon in 2018 and was also part of the Aerowaves twenty19 Spring Forward selection.

As an artist Jenna has been inspired by urban dance styles, house dance, acrobatics, circus, parkour and contact improvisation, which are toys for her in the limitless playground of contemporary dance.

Besides her artistic work Jenna is the co-founder and leader of Collective Dope, a contemporary dance and performing arts collective.



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photo: Dániel DÖMÖLKY



TOURS & FESTIVALS ABROAD

XS Festival Bruxelles, Théâtre National Wallonie-Bruxelles, Brussels, Belgium Festival d'Avignon, Avignon, France, 2018. Španski borci - Center kulture v Mostah, Ljubljana, Slovenia, 2019. Spring Forward 2019, Aerowaves Dance Festival, Créteil, France, 2019. D Festival, Théâtre Marni, Brussels, Belgium, 2019. Oriente Occidente Dance Festival, Teatro Cartiera, Rovereto, Italy, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 4-5

COOPERATION PARTNERS

Workshop Foundation, Ultima Vez, Rakastajat Teatteri Pori, Balassi Institute Helsinki, Suomi 100, Studio Latéral 19, Let it Be! art agency, deepphoto, PUR E, Mei Kawa, DNN, SIN Culture Centre.

With the support of the Creative Europe program of the European Union as part of the SOURCE project.

SUPPORTERS

Cluj-Napoca City Hall and Local Council, Administration of the National Cultural Fund in Romania

Veronika Szabó/SÍN

Queendom

opened: 2017
multidisciplinary performance (80')

30 November 2019, 6.30pm
Jurányi Incubator House

'When it comes to the representation of women and female roles, Hungarian theater seldom reflects on the tradition of masculine, patriarchal representation, nor on how the construing and normative power of the male gaze appears through it. This is exactly the theme of Veronika Szabó's performance, Queendom. We see a line-up of various female images, beauty ideals and behaviour patterns taken from classic paintings, magazines, films, advertisements, porn and children's movies, that is, from the complete visual (and non-visual) world that surrounds us. They are displayed by eight female performers, only to be disassembled soon after with lots of humour. The performance evokes familiar stereotypes, but at the same time it also indicates their subtleties and diversity. Behind the provocatively sexy, erotic, quietly romantic, elegant, warrior-like and hysterical female figures stand the performers: eight charmingly powerful female artistes. The question is: Can we change or even radically alter the male gaze that fundamentally determines our very culture? This is what Queendom asks and at the same time strives for.' **Anikó VARGA, curator**

CREDITS

Performed by Luca BORSOS, Julia JAKUBOWSKA, Rozália KEMÉNY, Fanni LAKOS, Lori BALDWIN, Viktória MAKRA, Sarah GÜNTHER, Veronika SZABÓ

Consultants: Márta LADJÁNSZKI, Tamara Zsófia VADAS

Sound editor: Dávid SOMLÓ

DJ: Veronika VIDA

Costumes: Anna ÁDÁM

Lights: Máté BREDÁN

Special thanks to: Klára CSERNE, Máté CZAKÓ, Zsuzsa RÓZSAVÖLGYI, Júlia VAVRA

Production management: SIN Production

Concept & directed by Veronika SZABÓ

Veronika Szabó is a freelance actor, director and community theatre facilitator. She has graduated in the MA Advanced Theatre Practice at the Royal Central School of Speech and Drama, London, studying physical theatre and contemporary theatre practices. Before that she studied Applied Theatre at Goldsmiths University. She was a member of the London Clown School and from 2019 she is a member of the Red Nose International Clown Network. In her theatre performances (Warpaint (2015), The baby (2016), The Timestealers (2016), Queendom (2017), Animal City (2018), Dino Coming Out (2018) she usually breaks the 4th wall, creating playful, comic and visceral shows. She often invites the audience to join in as well. She works around topics of identity, female body, the grotesque and humanimal behaviours. She has created site specific theatre and headphone theatre performances too. Her show, Queendom has won the Award from the Audience at Theater Festival. Her works have been presented at theatres and festivals in the UK, Germany, Czech Republic, Serbia, Romania, Kosovo. She has also directed several community theatre shows and regularly runs drama and theatre workshops for communities and young people as well as for professionals. In 2016 she worked as a presenter in the comedy-documentary TV programme 'Immigrant's Guide to Britain' on Channel 4. She is a member of the international post-species poppunk band, Maria Inkoo and a Hungarian band, Neonnutria.

CONTACT

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photo: Michaela SKVRNAKOVA



TOURS & FESTIVALS ABROAD

Femini Fatalni Festival, Praha, 2018.

TESZT Euroregional Theatre Festival Festival, Timisorara, Romania, 2018.

Desire Central Station Festival – barbaricum, Subotica, Serbia, 2018.

FEMart Festival 7, Prishtina, Kosovo, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 10

SUPPORTERS

National Cultural Fund of Hungary, L1 Association, Ministry of Human Capacities of Hungary, SIN Arts Centre, Workshop Foundation, Artus Studio, MU Theatre

Soharóza – Dóra Halas – Fruzsina Nagy – Ádám Fekete – Márk Bartha – Emese Cuhorka



The Issue

opened: 2018.
catwalk-concert (70')

30 November 2019, 9pm
Trafo House of Contemporary Arts

'It is unusual in Hungarian theatre for the visual or audio elements to have an equal role with the text. The new genre of 'catwalk-concert' is a fruit of an exceptional collaboration. One of the collaborators is the Soháróza Chior, led by Dóra Halas, an ensemble that works with improvisational and collective methods of music editing. The other is costume designer Fruzsina Nagy, who has her own past in fashion theatre, and who is a regular collaborator with director, Viktor Bodó. The first collaborative work of Soháróza and Nagy was the performance Taboo, which focused on Hungarian social taboos. The Issue is a story of Kafkaian wandering in the absurd maze of Hungarian bureaucracy, as exemplified by the costumes of Nagy. The 'fashion show' is choreographed to a musical piece by Zoltán Kodály, one of the most famous composers and folk song collectors of the twentieth century. His piece, Székelyfonó, is about rural life in Transylvania, and is told in a series of etudes that he wrote using Hungarian folk songs. However, instead of Transylvanian folk art, The Issue offers a glimpse into the life of a modern city. Each of the quirky, contemporary dresses have a 'story' of their own. The creators use these 'stories' to put in contrast the iconic and elevated opera of national values and everyday Hungarian reality.'

Noémi HERCZOG, curator

CREDITS

Performed by Petra AL-FARMAN, Szaffi ASBÓTH, Dániel BARTOS Judit BIKSZ, Ilona Liliána BIRTALAN, Tamás BOGDÁN, Dóra BOTKA, Fanni ECKHARDT, Judit Sára ELEK, Sarolta EÖRSI, Magda GÖTTINGER, Dániel JANKÓ, Laura JUSTIN, Roland KAROSI, Lóránt KÉGL, Ákos LOKODY, Ákos LOVÁSZ, Sarolta MAJKUT, Kata NAGY, Lilla NAGY, Zsófia NAGY, Dóra RÁCZ, Zsófia REMES, Anna SEBŐK, Júlia SIMON, András SIPOS, László SOMOGYI, Bálint SZALONTAI, Máté SZILVAY, Borbála TAMÁSI, Tamás TÁRNOKI

Musical director, composer: Dóra HALAS

Costume designer: Fruzsina NAGY

Music, sound design: Márk BARTHA

Dramaturgy, texts: Ádám FEKETE

Choreography: Emese CUHORKA

Set: Juli BALÁZS

Lights: Áron KOVÁCS

Headdresses: 3rd year BA scenography students of the Hungarian University of Fine Arts

Folk singing tutor: Réka ANNUS

Sound: Viktor M. SZABÓ

Technical director: András ÉLTETŐ

Assistants to the directors: Jutka SZOKOL

Project assistants: Petra AL-FARMAN, Tamás BOGDÁN

Directed by Dóra HALAS, Fruzsina NAGY

Soharóza is a Budapest-based experimental choral ensemble, founded in 2008 by Dóra Halas at the suggestion of renowned theatre director Viktor Bodó. The group produces multidisciplinary performances through a completely new approach to choral music and collective singing, utilising special creative techniques. They experiment and improvise with the human voice, language, movement, rhythm and folk music as well as composed pieces. They continually search for new forms and sounds and use collective choral composition methods developed by themselves.

Dóra Halas, leader of the Soháróza choral ensemble, received her doctorate (DLA) at the Liszt Academy of Budapest in 2013. The theme of her DLA dissertation was choral improvisation, from which her current research topic arose. She experiments with collective choral composition and as such expands the limits of traditional choir music. Her main artistic interest lies in multidisciplinary performances. As conductor, singer and composer she has worked in numerous theatre and dance productions.

Fruzsina Nagy started her career in alternative theatre productions and over the past decade she has directed several individual performances using costumes as the 'main characters' on stage. She has worked with directors Árpád Schillig, Róbert Alföldi, Tamás Ascher, Gábor Máté, Viktor Bodó and many others, and has contributed to international productions. She is highly interested in the relationship between the human body and its surrounding world, working with costumes, masks, make-up, fashion and visuals. She received the 'Best Costume and Mask Award' at the Hungarian Theatre Festival in 2009 and 2013, and was chosen as 'Costume Designer of the Year' in 2016 for her Taboo Collection costumes. At the 2019 Hungarian Theatre Critics' Award Nagy was awarded 'Best Costume Designer' for The Issue.

In 2019 she was part of the Hungarian designer team at the Prague Quadriennale, where they received the 'Award for Best Exhibition of Countries and Regions' for their work entitled *Infinite Dune*.

CONTACT

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photo: Márton KOVÁCS

BASIC TECHNICAL INFO

stage: large

travelling crew: 42

CO-PRODUCERS

CAFe Budapest Contemporary Arts Festival,
Trafo House of Contemporary Arts

SUPPORTERS

CAFe Budapest Contemporary Arts Festival,
National Culture Fund, Mohai Audio Ltd.