

## 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

## 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).

#### CONTACT

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photo: Orsolya VÉNER

#### 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

## 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!).

#### CONTACT

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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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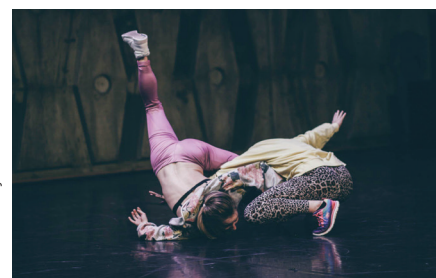


photo: Joery THIRY

#### 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



## 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.

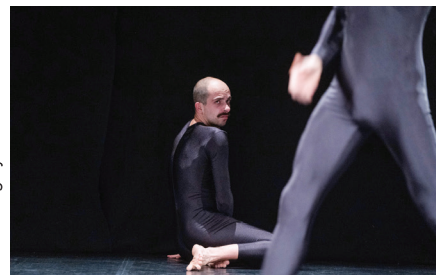
Her pieces, **Basse Danse** in 2012, **Dawn** in 2014 and **Conditions of Being a Mortal** in 2015, have been selected into the 20 most outstanding contemporary dance pieces by Aerowaves European dance network. Her company, Hodworks regularly appears at international festivals and theatres.

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

## 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

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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.

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

## 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.



## 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.

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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

## 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.

#### CONTACT

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photo: Éva Boglárka ZELLEI



#### BASIC TECHNICAL INFO

stage: small  
travelling crew: 5

#### CO-PRODUCERS

Workshop Foundation

#### SUPPORTERS

Bethlen Theater

## 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

## 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 **Apropo 2.0**.

#### CONTACT

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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.

#### CONTACT

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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)

## 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.



#### CONTACT

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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 Soharóza 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 Soharóza 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, Székelyfőnő, 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 Soharóza 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.