



dunaPart4
Platform of Hungarian Contemporary Performing Arts
29 Nov - 2 Dec 2017, Budapest

The artist/company	
<i>Name of company/director/choreographer</i>	Káva – Theatre of the Participant
<i>If company, name of artistic director:</i>	Gábor Takács
<i>Website:</i>	www.kavaszhaz.hu
<i>Facebook page:</i>	https://www.facebook.com/AResztvevoSzhaz/
<i>Vimeo/youtube channel:</i>	https://goo.gl/L7k4XP
<i>Name of manager:</i>	Gábor Takács
<i>Email address of manager:</i>	takacs.gabor@kavaszhaz.hu
<i>Telephone number of manager:</i>	+36 20 217 0802
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p><i>Káva – Theatre of the Participant</i> was founded in 1996, and has been running as an independent theatre company ever since. Káva has become one of the best-known practitioners of Theatre in Education, drama pedagogy and participatory theatre in Hungary and the wider region. They mainly perform for children between the ages of 8 and 18 years, but recently they have started to use their methods with adults. <i>3050 grams</i> and <i>Lady Lear</i> were the first performances made specifically for adult audiences. Káva takes part in projects where the boundaries between the different genres of art are beginning to fade, and worked together with fine artists to create two performances for Dance Theater in Education, in co-production with the National Dance Theater of Hungary and the Central Europe Dance Theatre. Káva was also the first in Hungary – along with Krétakör – to create a collaborative artwork based on participation, using elements of community theatre, working with the inhabitants of two villages. This project was called <i>The New Spectator</i>.</p>	
<i>If relevant, any other activities of artist – i.e. teaching practice, workshops, history as guest direction/choreography etc.:</i>	
<p>Káva has been very active in disseminating their work, publishing a series of books and releasing some methodology films, although so far only in Hungarian. The members of Káva appear at Hungarian universities as teachers, including the University of Theatre and Film Arts, University of Pannonia and Eötvös Loránd University. They also host several workshops every year at festivals and conferences.</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	Peer Gynt
<i>Year and place of premiere:</i>	2017. Mu Theatre, Budapest
<i>Length:</i>	maximum 150'
<i>Cast, creative team:</i>	Actors: Viktor Bori, János Kardos, Melinda Milák, Kata Szilágyi, Orsi Tóth, Sándor Terhes Dramaturge: Júlia Róbert Production designer: Lili Izsák



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	Theater of the Participant consultant: Gábor Takács Director: Csaba Polgár
<i>Link to the full length recording – with password if applicable:</i>	https://youtu.be/OmYjAB2uO0w
<i>Coproducers:</i>	HOPPart
<i>Supporters:</i>	EEA Grants, Ministry of Human Capacities
<i>Past international tours and festival presentations (venue/festival, city)</i>	OPEN Festival (MU Theatre, Budapest)
<i>Number of performers:</i>	6
<i>Total number of people on tour:</i>	9
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10X10X3 meters
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	2 hours
<i>Any particular technical requirement:</i>	4 doors (3 on one wall, and one on the right side)
<i>Synopsis/Description of performance:</i>	
<p>Our complex participatory performance focuses on participation and common thinking through emotions, thoughts and actions.</p> <p>We do not work with the full Ibsen drama; based on our methods, the dramaturge and the director have created a text that tells the story up until the death of Aase.</p> <p>Before reaching this point in the drama, there are several “open” points in the performance where participants (either high school students or adults) can react more intensively to what they have just seen, deepening their previous knowledge about the problems in question.</p> <p>We have included two main problems, which we believe generate the greatest interest among our target groups: the connection between reality and fiction; and the idea of running away from reality, ourselves and responsibility.</p> <p>At the beginning of the performance, participants are given the opportunity to think about the associations they make with three key concepts (reality – fiction – responsibility) and to write these associations on three of the four doors that form part of the set. After the bride elopes, they can interact with the father of the groom. Later, when meeting the Bøyg, Peer himself addresses the participants, as though talking to himself, trying to understand what has happened to him in the empire of the troll mountain king. What do his mysterious words mean?</p> <p>When Aase dies, we freeze time, magnifying the moment in order to examine it with the participants: what will happen next? Peer and the participants together weigh up the pros and cons of staying or leaving; then, in smaller groups, the participants can direct – and act out – a meeting between Peer and three of the female characters. Then there is the chance for them to improvise a scene, where they can meet Peer Gynt for themselves and talk to him. At the very end of the performance, the fourth door will be covered in the key concepts articulated by the participants.</p>	
Other productions currently on tour No 1:	
<i>Title of production:</i>	Lady Lear
<i>Year and place of premiere:</i>	2016, Mu Theatre
<i>Length:</i>	180'
<i>Cast, creative team:</i>	Actors: Viktor Bori, Gábor Gyombolai, János Kardos,



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	Melinda Milák, András Sereglei, Gábor Takács Production designer: Dániel Ambrus Kovács Written by (based on the improvisation of the actors): Dániel Ambrus Kovács and Júlia Róbert Dramaturge: Júlia Róbert Music: Bálint Kolozsváry Theater of the Participant consultant: Gábor Gyombolai Assistant of the director: Márton Somorjai Director: Dániel Ambrus Kovács Production manager: Gábor Takács
<i>Link to the full length recording – with password if applicable:</i>	https://goo.gl/GzsnzW
<i>Supporters:</i>	National Cultural Fund of Hungary, Ministry of Human Resources
<i>Past international tours and festival presentations (venue/festival, city)</i>	OPEN Festival, DESZKA Festival
<i>Number of performers:</i>	6
<i>Total number of people on tour:</i>	8
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10X10X3 m
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	3 hours
<i>Any particular technical requirement:</i>	podium, sound system, light bulb
<i>Synopsis/Description of performance:</i>	
<p>Theatre of the Participant performance created especially for adult audiences, that is based on the opportunities given by interaction.</p> <p>Our story – based on the stories and improvisation of the actors – is about a mother of 3 sons, who recently had a stroke. We examine together with the participants, what happens, when our old and sick parents need the help of the middle generation, become a little (or a lot) like a child, and the traditional roles are inverted.</p> <p>What happens in a family, where everyone seems to keep responsibility away? What is the role, the place of the elderly, at all, in our society?</p> <p>We stop the performance at two points and offer debate, discussion to the audience, who can get even closer to the raised problem. At the first point, the participants meet one of the brothers, who feels to have a disproportionately high amount of the situation on his shoulders. In the next opening, there is a chance of interaction with nearly all the characters, and the results will be built back to the performance.</p> <p>We are not searching for solutions, but common thoughts. We do not offer a comforting end, as there is no ending point, no closure either.</p>	
<i>Reviews:</i>	
<p><i>"For example, from Lady Lear it comes to light that getting old in this country is not really worth it. This is a topic, that in an aging society, the citizens who are specialized in everyday survival instead of building a peaceful wealthy life, they should think about, meanwhile</i></p>	



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serious, smart conversations rarely happen about the topic." **Jászay Tamás, revizor**

"Yet as spectators we are still enthusiastic, moreover, intense, as this story is recognized by the young and the old as well, and we get confused about the difficulty of the task together with the characters." **Adorjáni Panna: Lady Lear, Magyar Narancs**

Other production currently on tour No 2:

<i>Title of production:</i>	Horda2
<i>Year and place of premiere:</i>	16 January 2014.
<i>Length:</i>	180 minutes (with a break of 15minutes)
<i>Place of premiere:</i>	National Dance Theater-Budapest
<i>Cast, creative team:</i>	Dancers: Zsanett Jakab, Mariann Hargitai, Adrienn Horvath, Attila Kun, Laszlo Madi Acting and drama teachers: Andras Sereglei, Gabor Takacs Dramaturge: Julia Robert Lighting: Zoltan Fogarasi Assistant: Zsofia Ori Choreographed by: Attila Kun Production manager: Nikoletta Varga
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=1dIRD99C3qk
<i>Coproducers:</i>	A joint production by the National Dance Theatre, Central European Dance Theatre and Káva Association.
<i>Past international tours and festival presentations (venue/festival, city)</i>	2014/VII. ASSITEJ International Children and Youth Theatre Biennial/Kaposvar-Public Education Award 2015/XVII. Festival of Dance in Veszprem/Veszprem- "For The Future Of Dance Art" Award
<i>Number of performers:</i>	7
<i>Total number of people on tour:</i>	15
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10x12x3 meters
<i>Scale of venue (small/medium/large)</i>	medium/large
<i>Length of setup and strike:</i>	3 hours; 1 hour
<i>Any particular technical requirement:</i>	3 meters height black cover wall, black ballet carpet, 40 pillows (viewers will sit on pillows) Light: 7 profile lamp (ETC 25-50° 750W), 3 iris 10 1 KW Pc + shutter 6 Fresner + shutter Compulite panel light Sound: 1 CD player (auto pause) 1 soundmixer



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Front, monitor speakers

Synopsis/Description of performance:

Cutting edge participatory theater production, that "melts" the tools and methods of contemporary dance and theaterpedagogy, creating an experiment where the participants take part in creation not only through emotions, thoughts and action, but also with their bodies.

As if the audience arrives to a backstage visit, led by the director of the imaginary dance theater (Phoenix Theater). A program change suddenly comes to light, so he takes them to the currently rehearsing dancers. Here, the conflict between the director and the company introduces the problem of being a community (horde).

After the leave of the director, the company is left to build contact with the visitors, that is developing to the point of asking for their help in finishing a choreography. Everything and everyone starts to move, multiple concrete movements are being made.

After the break, the company shows the in-process performance and at the missing part, they put in the choreographies made by the participants.

At the end of the performance, the director comes back, and the participants can debate with him about the role of audience in the theater.

The all-night choreography Horde by the Central European Dance Company was altered by the creators of the piece to an interactive performance.

Reviews:

"They (the participants) have not really heard about the theater ideals dividing the professionals based on aesthetic-ideological base (meanwhile it is about that), but after the performative experience of the performance, against the entertaining spectacle they put their vote on responsible participation."

(Kricsfalusi Beatrix: Gyere közelebb (revizor))

"And they (the participants) talk about the joy of movement and the joy of togetherness, that everyday miracle, that on a sparkling morning, in a dark theater room they are involved in something. And this is why this initiative needs to be continued."

(Ellenfény)