



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

<b>The artist/company</b>	
<i>Name of company/director/choreographer</i>	Central Europe Dance Theatre
<i>If company, name of artistic director:</i>	Attila Kun
<i>Website:</i>	cedt.hu
<i>Facebook page:</i>	<a href="https://www.facebook.com/kozepeuropa/">https://www.facebook.com/kozepeuropa/</a>
<i>Vimeo/youtube channel:</i>	<a href="https://www.youtube.com/channel/UCDR3m4-gyNftk7QZMRc58DQ">https://www.youtube.com/channel/UCDR3m4-gyNftk7QZMRc58DQ</a>
<i>Name of manager:</i>	Anna Dohy
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<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Progressive. Stylish. Contemporary. The Central Europe Dance Theatre (CEDT) is one of the most powerful and impressive dance companies, and is unique in the region: besides their expanding and developing repertoire, the DTIE, IKF and DEEP programmes play an essential role in their mission.</p> <p>Their repertoire is unique.</p> <p>In the past 28 years they have put on shows in 44 cities in 22 countries, had 120 premieres, and worked together with 55 choreographers.</p> <p>The company believes that contemporary dance has to be up to date, and their shows are relevant and reflective. The base for their work is Hungary and the Carpathian Basin, and they are inspired by the various living dance traditions of the region, while remaining sensitive to international trends and open to the challenges of the present.</p> <p><b>Beatrix SIMKÓ</b> is a Hungarian contemporary dancer, choreographer and media artist. She graduated from the Moholy-Nagy University of Art and Design in Budapest as a media designer. She spent 8 years with the Hungarian Eva Duda Dance Company. In that time she began to create her own performance and media works. In 2014 she won the Viktor Fülöp scholarship, and in 2015 she earned a grant from the Theatertreffen International Forum in Berlin. In recent years she has worked in many international theatre and dance collaborations, mainly in Germany, Austria and Switzerland.</p> <p>Since 2016 she has played in a contemporary duet called #Orpheus#Eurydice at Vígszínház Budapest. Her latest project (working title TERV.), based on the Finno-Ugric language relationship, is a multimedia dance duet supported by Life Long Burning, which will be premiered in 2018 at Trafó House. She is currently based in Hamburg.</p>	
<i>If relevant, any other activities of artist – i.e. teaching practice, workshops, history as guest direction/choreography etc.:</i>	
<p>Several times a year – within the framework of the Young Choreographers' Platform (IKF) – young and progressive choreographers are given an opportunity to work with the dancers of</p>	



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CEDT, bringing together exceptional professionalism and the untainted imagination of youth. In this way, something new, original and unusual is created year by year. Courage is welcomed – even if not every experiment is a success story – and everyone involved can learn immensely from these projects. Beatrix Simkó created her latest show within the framework of the IKF program 2017.

## Production in the dunaPart selection:

<i>Title of production:</i>	<b>Circul8</b>
<i>Year and place of premiere:</i>	2017. Budapest, Bethlen Téri Színház
<i>Length:</i>	20 min
<i>Cast, creative team:</i>	Choreographer: Beatrix Simkó Design: Dániel Dömölky Music: Levente Boros Dancers: László Mádi, Mariann Hargitai, Adrienn Horváth, Zsanett Jakab, Péter Kovács, Bettina Dunai, Csaba Mátyás Nagy, Csongor Füzesi
<i>Link to the trailer:</i>	<a href="https://vimeo.com/234536424">https://vimeo.com/234536424</a>
<i>Link to the full length recording – with password if applicable:</i>	<a href="https://www.youtube.com/watch?v=rAj0GLXqI08">https://www.youtube.com/watch?v=rAj0GLXqI08</a>
<i>Coproducers:</i>	Bethlen Theatre
<i>Supporters:</i>	Bethlen Theatre
<i>Number of performers:</i>	9
<i>Total number of people on tour:</i>	13
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	10x10x5
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	5h and 1h
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance:</i>	
<p>The concept of Circul8 was inspired by Samuel Beckett's dramas without text. I was searching for certain movement schemas and patterns in order to reduce them and vary them with different characters moving through space.</p> <p>Through repetition and highly constructed movements, the goal was to find new structures built on everyday gestures, resulting in a conceptual dance vocabulary.</p> <p>Repetition is a recurrent element in my recent works – this time I was interested in working with multiple dancers to observe the connections and links created by the choreography. Beyond my attention to the strict structure of choreography I was looking for a diverse movement language, which relied greatly on everyday movements but nevertheless built up into a contemporary dance piece.</p>	
<i>Review extracts with links:</i>	



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*"The dancers' performance is both frustrating and beautiful. Self-discipline and self-control, the heartbreaking success of breaking down the individual."* **Viktória Pintér**

## Other productions currently on tour No 1:

<i>Title of production:</i>	<b>Lilith</b>
<i>Year and place of premiere:</i>	2017, Budapest, Bethlen Theatre
<i>Length:</i>	30 min
<i>Cast, creative team:</i>	Choreographer: Csaba Molnár Dancer: Zsanett Jakab Scene: Csaba Molnár Light: Zoltán Zogarasi
<i>Link to the trailer:</i>	<a href="https://www.youtube.com/watch?v=Qle09ZOTs90">https://www.youtube.com/watch?v=Qle09ZOTs90</a>
<i>Link to the full length recording – with password if applicable:</i>	<a href="https://vimeo.com/231605053">https://vimeo.com/231605053</a> karcoklilith
<i>Supporters:</i>	Bethlen Theatre, Budapest
<i>Number of performers:</i>	1
<i>Total number of people on tour:</i>	4

## Basic technical requirements

<i>Size of stage (width x depth x height)</i>	10x10x5 m
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	5h and 1h
<i>Any particular technical requirement:</i>	

## Synopsis/Description of performance:

A man - woman - dancer stands in the empty space defined by the walls of the theater. Patiently looking forward to the spectators while they find their seats, so she can begin her revelation. His body and personality serve as a medium through which he opens up to a collective information channel.

She portrays pictures, feelings, emotions, concrete thoughts, opinions, problems from the information flow of the accumulated and undisturbed chaos of the past, the present and the future. She does not form an explicit, unanimous opinion, but she shows options and possible solutions. Like the ancient and controversial character of "Lilith," which has a wide range of interpretations: a female demon, an old sumer goddess, a goddess of the high altitudes' winds and a witch.

He symbolizes the learned, strong woman, and she is also the symbol of emancipation.

## Reviews:

*"Lilith is the top level of illusions. Avalanche of metamorphoses, in a dozen chapters."* **Csaba Králl**

*"Jakab Zsanett shows as the a cultist figure of the Japanese (pop)culture, including the J-horror. She is among other things a supernatural girl/woman trapped between the two worlds, a revengeful jumbo, an erotic robot, a cyber domina, a discrete bride, a Virgin Mary irradiated by a crystal-white divine light, a dervish in trance, a mother with a baby, and a terrorist."* **Krisztina Horeczky**

## Other production currently on tour No 2:



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<i>Title of production:</i>	<b>InSoundOut</b>
<i>Year and place of premiere:</i>	2017, Budapest, Bethlen Téri Színház
<i>Length:</i>	30 min
<i>Place of premiere:</i>	Budapest
<i>Cast, creative team:</i>	Choreographer: Máté Mészáros Dancer: László Mádi Light: Máté Mészáros, Zoltán Fogarasi Scene: Máté Mészáros Music: László Mádi
<i>Link to the trailer:</i>	<a href="https://youtu.be/CmwZKxZF2qo">https://youtu.be/CmwZKxZF2qo</a>
<i>Link to the full length recording – with password if applicable:</i>	<a href="https://vimeo.com/231603977">https://vimeo.com/231603977</a> karcokinsoundout
<i>Supporters:</i>	Bethlen Theatre
<i>Number of performers:</i>	1
<i>Total number of people on tour:</i>	4
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	10x10x5
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	5h and 1h
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance:</i>	
<p>What does a dancer do when there is no dance? The experience of the show is transferred to the audience by the dancer, whom is the “medium” for accessing the physical and musical expression of the piece.</p> <p>After graduating from the Hungarian Dance Academy, Máté Mészáros spent a few years at the Szeged Contemporary Ballet working with Tamás Juronics. Leaving the country he later worked with the most reputed choreographers in Europe: Ohad Naharin, Wim Vandekeybus, Sharon Eyal, Amanda Miller, Roberto Galvan, Myriam Naisy, Robin Orlin. He has been a member of Ultima Vez for 6 years and assistant to Wim Vandekeybus. In 2010 he started to create his own works. Máté Mészáros has choreographed for several Hungarian companies (PR-Evolution, Eva Duda dance company, Central Europe Dance Theater) and for Bremen Dance Theater (Germany). Currently, Máté Mészáros is touring his works HINOKI 2.0 and NEXTtoME and gives workshops internationally. He is also part of new creations as a performer in several international productions. In November 2017 Mate will present his new work in collaboration with Trafo (Budapest) and SIN Arts center.</p>	
<i>Reviews:</i>	
<p>“...as if we were to fall into a high-tech Zen Buddhist temple” <b>Krisztina Horeczky</b></p> <p>“one of the most productive and most vibrant projects of the company” <b>Csaba Králl</b></p>	

**Future productions:**

(Working) title of **King of Titmouse**



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<i>production:</i>	
<i>Planned time and place of premiere:</i>	National Dance Theatre, Várkert Bazár
<i>Coproducers:</i>	National Dance Theatre
<i>Synopsis/description of the production:</i>	
The piece is about a symbolic battle of the Titmouse's King and the Bird of Death. Tale about the unbroken imagination of a child, who have to fight with his enemy both in the real world and in his fantasy.	
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	12x12x5
<i>Scale of venue (small/medium/large)</i>	large
<i>Any particular technical requirement:</i>	
<i>If foreseen basic technical requirements of the production (size of stage, total number of people on tour)</i>	
size of stage: 12x12 total number of people on tour: 14	