



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

The artist/company	
<i>Name of company/director/choreographer</i>	Andrea Pass
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Andrea Pass (playwright and director) graduated as Theatre Historian from the University of Veszprém, Hungary. During her studies, supported by grants, she also spent time in Nancy and London. After university she worked as an assistant to Béla Pintér, and later to Viktor Bodó (Sputnik Shipping Company). During this time she studied scriptwriting and received a degree in drama pedagogy. She has twice received the Örkény István Playwriting Grant. She started to write and direct plays five years ago and has created seven shows since then, all of which are currently running in theatres across Budapest. Three of her works have been published in print, one of which appeared in the Polish Dialog Theatrical Magazine.</p> <p>Her performances deal with serious social issues. She often works with young people and creates performances for students. <i>Sunflower</i>, however, is for adult audiences, revealing a strong sensitivity towards the parent-child relationship, in terms of how adults treat young people and how children respond. The production won the STAFÉTA award from the Budapest Talent Supporter Program, and also came in for nothing but positive reviews.</p> <p>Many of Andrea Pass's performances have been invited to festivals in Hungary. One performance, titled <i>New World</i>, received the Grand Prize at the 8th Youth and Children's Theatre Showcase.</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	Sunflower
<i>Year and place of premiere:</i>	2016. Budapest, Jurányi Incubator House
<i>Length:</i>	90 min.
<i>Cast, creative team:</i>	<p>Performed by: Kata Pető, Andrea Petrik, Bálint Formán, Dóra Sztarenki, Pál Kárpáti, Hella Tolnai, Mária Kőszegi, Károly Hajduk</p> <p>Costume: Márton István Szabó</p> <p>Lighting design: Máté Bredán</p> <p>Musical assistant: Bálint Formán</p>



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	Assistant to the director: Dóra Tési Written and directed by: Andrea Pass
<i>Link to the full length recording– with password if applicable:</i>	https://m.youtube.com/watch?feature=em-upload_owner&v=HXrK3hbMCR4
<i>Supporters:</i>	Staféta Project, Budapest City Council, Füge Productions, Ministry of Human Resources, National Cultural Fund, Jurányi Incubator House The production was created within the framework of the STAFÉTA project, supported by the Budapest City Council.
<i>Number of performers:</i>	8
<i>Total number of people on tour:</i>	12
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	8x8x5 m
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	setup: minimum 3 hours/ strike max: 1 h
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance:</i>	
<p>A young couple, a marriage that does not work, a house that they are about to lose, and an overwhelming illness. Neglected problems resulting newer and more severe ones. Hidden failures, unspoken accusations, suppressed danger poison the atmosphere of home. The couple have become estranged from each other and live their everyday life in a daze caused by their problems in front of a ten years old child's alert eyes.</p> <p>The <i>Sunflower</i> basically deals with the relationship of the ten-year-old Janka and her mother. The Mother suffers from an untreated psychic disease, and the symptoms appear in increasingly extreme ways during the story: she is becoming more and more selfish while subordinating the little girl's needs and sources for joy under her comfort. However it is endlessly painful for Janka, she is empathic regarding her mother's disease, and accepts her sometimes tragic decisions. This patience lasts until the farsang party which is very important for Janka from the first moment of the play, but her mother betrays her.</p> <p>The mother's relationship with her daughter could be defined with extreme forms of love, selfishness and remorse. Janka the ten-year-old kid at the edge of adolescence maneuvers on this „minefield”. The story does not stop at this point and leads Janka on the otherside of the edge. The girl's trust ceases towards her mother at the farsang party, her childishly honest empathy turns into harsh rejection.</p>	



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The plot shows the story not only from the girl's point of view. The mother's angle prevails in the same measure. Playing the child's confidence, recognizing this and compunction as a result are as important in the story as the depiction of the kid's side. We can see the struggles of the mother from the middle of the plot as she tries to get back her daughter's trust.

Seven other characters' stories unfold during the performance, displaying the world of children and the world of adults equally and also the gap between them.

Review extracts with links:

*„Sunflower is a highly important piece of theatre of the season and our times.” **Katalin Gabnai, Spiritusz.hu***

"A beautiful, serious and visceral piece of theatre" **Andrea Stuber**

"Psychologically accurate theatre that is also honest and real. It is both deep and analytic: the situations involving the group of children, the family, the apathetic father and the interaction between teacher, child and parent are all superbly constructed. Andrea Pass leads her actors exceptionally well." **Andrea Tompa, Magyar Narancs**

*„Andrea Pass's production of *Sunflower* is an exceptional piece of theatre, as there are hardly any plays today that talk to adults about children. Or to be precise, it shows us how we treat our children. (...) Among today's theatre makers, apart from Béla Pintér, it is probably only Árpád Schilling who is assiduously concerned with the relationship between adult and child. And Andrea Pass, whose approach and theatrical tone is both private and personal. And brave: she writes and directs her shows herself. She creates an author's theatre, something rather uncommon in Hungary.” **Noémi Herczog, Élet és Irodalom***

„What makes Andrea Pass's texts and theatrical thinking so different from the rest is that she treats an issue in a truly inductive way, and although she most likely has a personal opinion about each conflict, she uses theatre as a method of examination or inquisition, similarly to the great theatre makers of past and present. I also like it very much that she doesn't answer the questions she so beautifully asked, and I like it even more that I cannot



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answer them either." **Lilla Proics, Revizor**

„Few can write plays these days the way Andrea Pass does. A couple of dialogues are enough for her to create the tension, which she can then sustain until the end of the play. The piece is full of insecurities, full of “if”s, and this is exactly what makes it exciting. Authors can very rarely produce such a crucial yet positively funny performance from their own play. *Sunflower* at the Jurányi is an exception proving this rule.” **Szabolcs Szekeres, art7.hu**

„*Sunflower*, written and directed by Andrea Pass would certainly deserve to tour the country as some kind of a pedagogical supplement. (...) since there is something deeply suppletory in her play. It is as if it was about the eternal hopelessness of youth, about things never done as seen in the mirror of those done. The ideal spectators of this play are those similar to its characters: the vulnerable.” **Zsolt Gábor Stermeczky, Pótszékfoglaló**

„The extravagance of an unusual figure makes the others show their hand. The peculiarities of the slightly pathological or otherwise simply unstable woman (also mother and wife) act like a litmus paper, evoking the sensitive points of marriage, child rearing and human relationships in general.” **László Zappe, Nol.hu**