



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

The artist/company	
<i>Name of company/director/choreographer</i>	Imre Vass
<i>Website:</i>	https://vasirely.wixsite.com/imrevass
<i>Facebook page:</i>	https://www.facebook.com/vassimre82
<i>Vimeo/youtube channel:</i>	https://vimeo.com/user8998226
<i>Name of manager:</i>	Imre Vass
<i>Email address of manager:</i>	vasirely@gmail.com
<i>Telephone number of manager:</i>	+ 36 70 594 1024
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Imre Vass is a Budapest-based dancer, performer and choreographer. After graduating from the Budapest Comprehensive Dance School in 2007, he worked with Hungarian companies such as HODWORKS, The Symptoms, Artus, STEREO Akt, Márta Ladjánszki and Theatre JEL. He has also worked and collaborated with Ultima Vez [BE], United Sorry [AT\NL], Rapid Eye [DK] and Ingri Fiksdal [NO] outside of Hungary. Since 2010 he has produced his own works. With his solo, duo and group pieces he investigates and raises questions about the role of the spectator and the relationship between the audience and the performers. In 2010 he participated in the danceWEB scholarship program during the Vienna International Dance Festival. He was selected for the first edition of SPAZIO – A European network for dance creation in 2012–13.</p> <p>Continuing the development of his own artistic voice, following on from <i>taking place</i> (2016), he is premiering his latest dance piece, <i>Standing Ground</i>, in Mu Theater in October 2017. In collaboration with Marcio Kerber Canabarro, Csaba Molnár and Tamara Zsófia Vadas, he will premiere <i>DEEPER</i> in Trafó in January 2018. He takes part in ICODACO 2018 with 6 dance-makers from Wales, Hong Kong, Poland and Sweden. He has performed his pieces in Budapest, Amsterdam, Brussels, Olomouc, Berlin and Bratislava.</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	taking place
<i>Year and place of premiere:</i>	Mu Theater, 2016
<i>Length:</i>	50
<i>Cast, creative team:</i>	Concept, Choreography: Imre Vass Creation, performance: Viktor Szeri, Tamara Zsófia Vadas, Imre Vass Sound, music: Dávid Somló
<i>Link to the trailer:</i>	https://vimeo.com/167909735
<i>Link to the full length recording–with password if applicable:</i>	https://vimeo.com/182380877 password: takingplace2016
<i>Coproducers:</i>	KATLAN Group



dunaPart4

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

<i>Supporters:</i>	National Cultural Found of Hungary, Ministry of Human Capacities, MU Theatre, New Performing Arts Foundation, SÍN Arts and Cultur Centre, Múhely Foundation
<i>Number of performers:</i>	3
<i>Total number of people on tour:</i>	5
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10x10x4-5
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	Setup: 5hours, strike: 1 hour
<i>Any particular technical requirement:</i>	projection
<i>Synopsis/Description of performance:</i>	
<p><i>taking place</i> tries as much as it can to stay close to the present moment. It takes place. It takes as much place from space as it weighs. How much does a movement, a position or a gesture weigh? What kind of trace does a movement or an action leave in space?</p> <p>Moving bodies carving their (non)personal(?) stories in the space-time continuum.</p> <p>The mind combines, links, explains, interprets, narrates, endows with meaning, etc. <i>Taking Place</i> offers still images, fragments of stories and scenes to occupy the mind. But are we what we think? Are we obsessed by our own truths and narratives? Is there a difference between what we see and what we tell ourselves we see?</p>	
<i>Review extracts with links:</i>	
<p><i>“The text accompanying the scenarios of the latest piece by Imre Vass seems to penetrate our skulls and read our most secret, unspoken thoughts. He asks and answers questions, both simple and complicated, that could puzzle each and every one of us when encountering a non-traditional (dance) performance. He thinks with our minds, watches with our eyes and listens with our ears, yet he also gently puts everything back into place: he steers us towards proper perception and declares war on prejudices and preconceptions. Taking Place is actually two plays in one: both sides of right and wrong, a series of statements and related comments. Two approaches, two visions: the piece simultaneously exists both as an abstract concept work that takes itself seriously and remains under the spell of incomprehensibility, and as an act that observes, defines, explains, questions and provokes itself from the outside. A theatrical piece that analyses, criticizes and occasionally (if only verbally) even eliminates itself.”</i> Králl Csaba, Revizoronline</p>	
Other productions currently on tour No 1:	
<i>Title of production:</i>	Standing Ground
<i>Year and place of premiere:</i>	6.10.2017, Mu Theater, Budapest
<i>Length:</i>	60 minutes
<i>Cast, creative team:</i>	Concept, choreography: Vass Imre creators, performers: Dányi Viktória



dunaPart4

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

	Kelemen Patrik Raubinek Lili Rózsavölgyi Zsuzsa Vavra Júlia Porteleki Áron Mervel Miklós András Juhász
Sound, music: Lights: Visuals:	
<i>Coproducers:</i>	Katlan Group
<i>Supporters:</i>	National Cultural Found of Hungary, Ministry of Human Capacities, MU Theatre, New Performing Arts Foundation, SÍN Arts and Cultur Centre, Múhely Foundation
<i>Number of performers:</i>	5
<i>Total number of people on tour:</i>	8
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	11x11x5-6
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	6 hpurs, 2hours
<i>Any particular technical requirement:</i>	projection

Other production currently on tour No 2:	
<i>Title of production:</i>	It comes it goes
<i>Year and place of premiere:</i>	2013, Amsterdam
<i>Length:</i>	32minutes
<i>Place of premiere:</i>	Frascati WG
<i>Cast, creative team:</i>	Makers and performers: Dávid Somló, Imre Vass
<i>Link to the trailer:</i>	https://vimeo.com/158097178
<i>Link to the full length recording– with password if applicable:</i>	https://vimeo.com/69688269 password: vassimre2000
<i>Supporters:</i>	SPAZIO, SÍN Culture Center, Workshop Foundation
<i>Past international tours and festival presentations (venue/festival, city)</i>	3 rd . Hungarian Contemporary Dance Festival in Berlin (2016) 3 rd Dunapart, Mu Theater, Budapest (2015)
<i>Number of performers:</i>	2
<i>Total number of people on tour:</i>	2
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	8x8x3
<i>Scale of venue (small/medium/large)</i>	Small, medium
<i>Length of setup and strike:</i>	1 hour
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance:</i>	
Dávid Somló and Imre Vass i t c o m e s i t g o e s	



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

-
contemplation of impermanence

This piece is intended for the final presentation of *SPAZIO - A European Network for Dance Creation* in collaboration with Dávid Somló, musician and composer.

Can a motion or a melody be static? Music and motion move in parallel to each other. Will they meet at some point in eternity?

A study in transformation, by which means change may at times be barely perceptible despite the evidence of its existence. Everything changes. Even the things that at first appear to be motionless. Repetition not only governs the events on stage but also lays the foundations for the mechanisms of the audience's attention.

Future productions:

<i>(Working) title of production:</i>	DEEPER
<i>Planned time and place of premiere:</i>	9-10.01.2018
<i>Coproducers:</i>	Trafó House of Contemporary Arts, Budapest

Synopsis/description of the production:

With the speed of light we are approaching each other. The closer we get, the greater the distances that open up between us.

We are in constant contact with each other's absence.

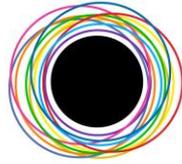
Endless approximation.

There, we take refuge.

Dressed in the full armour of tenderness.

Our body defines us. But we are the ones writing the lines of this definition. We can create a painful cage or a body without organs. The possibilities are infinite. The very same specificity can be an obstacle or an instrument of liberation. How to find freedom in limitations?

DEEPER explores the sense of touch. Touching is non-verbal, direct, caring and tender. We all know it but superficially. Touching speaks a different language that is unknown for most of us. Touching teaches us how to go deeper into something, showing us there is no end to learning. It demands our time and doesn't give in easily. By going deeper and deeper, growing ever more sensitive, touching transcends the physical layers – it can do so because it is specific, exact and always stays in contact with reality. After all, touching is not about the physical touch but about courage, curiosity and openness towards the OTHER. The difference between the passive and the active roles dissolves in the touch, it is a reminder of correspondence and congeniality. It shows us that borders are not boundaries.



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

It is commonly agreed that the hand is the primary tool of touching but it is through the skin that we sense. The skin separates the inside from the outside, but at the same time it literally connects us to the world. As we are often judged by our appearance, the skin as a border-line can become a conflict zone. Let's suppose we took this ephemeral costume voluntary, to connect and understand the OTHER.

May we help each other to overcome annoyance, discomfort, scratches and wounds on the psychical, emotional and psychological planes?

To act is necessary but in **DEEPER** the actions are based on listening and receptivity.

During the performance each person on stage wears a full-body leather motorcycle suit. This represents the weight and difficulty we have to overcome in order to connect with others.

Imre Vass and **Zsófia Tamara Vadas** have known each other for more than 10 years. In the last two years they have made two black-box contemporary dance pieces and a few small-scale outdoor performances as well. Their professional, artistic relationship has a strong base. For their new creation **DEEPER** they have invited another Budapest-based "artistic couple", **Marcio Kerber Canabarro** and **Csaba Molnár**, to expand their professional relationship.

Leather to leather, human to human, couple to couple, as a group they investigate the proximity of social, physical and emotional bodies. How can they touch without touching? How can they tell their stories without representation? How can they touch their audience without touching them? How can the stories of the audience influence them? Are the roles of the performers and the spectators fixed? Are there any answers to these questions?

Basic technical requirements

<i>Size of stage (width x depth x height)</i>	12x12x5
<i>Scale of venue (small/medium/large)</i>	medium
<i>Any particular technical requirement:</i>	

If foreseen basic technical requirements of the production (size of stage, total number of people on tour)

4 performers, 6 travelling person in total