



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

The artist/company	
<i>Name of company/director/choreographer</i>	Timothy and the Things – SIN Production
<i>If company, name of artistic director:</i>	László Fülöp
<i>Website:</i>	www.timothyandthethings.com www.sinarts.org
<i>Facebook page:</i>	https://www.facebook.com/timothyandthethings https://www.facebook.com/SINCultureCenter
<i>Vimeo/youtube channel:</i>	https://vimeo.com/laszlofulop https://vimeo.com/user20772635
<i>Name of manager:</i>	Anikó Rác
<i>Email address of manager:</i>	racz@sinarts.org
<i>Telephone number of manager:</i>	+36 20 525 1551
<i>Skype name of manager:</i>	raczaniko72
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Since graduating from the Budapest Contemporary Dance School, László Fülöp has worked with numerous Hungarian and international dancemakers. He is a member of the Danish Granhøj Dance Company, and he also works on his own choreography, which he develops under the name of Timothy and the Things. In 2014 he created the piece <i>there is an elephant in everybody's room</i>, which earned him the Rudolf Laban prize in 2015. His duet titled <i>Your Mother at My Door</i> in collaboration with Emese Cuhorka was in the Aerowaves Priority selection of 2017, since then it has been touring extensively throughout Europe and overseas.</p> <p>The core topic of László's interest revolves around exploring and analysing, from every conceivable angle, issues relating to all forms of human social behaviour and communication, completely without generalizations or prejudices, in a simple, pure and personal way.</p>	

Production in the dunaPart selection:

<i>Title of production:</i>	Waiting for Schrödinger
-----------------------------	--------------------------------



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

<i>Year and place of premiere:</i>	2016, Trafó House of Contemporary Arts
<i>Length:</i>	60 mins
<i>Cast, creative team:</i>	Creator-performers: Anna Biczók, Emese Cuhorka, Dóra Furulyás, Patrik Kelemen, Marcio Kerber Canabarro, Csaba Varga Music: Zoltán Mizsei Light: Orsolya Pete Sound: Vince Varga Costume: Emese Kasza / Mei Kawa Choreographer: László Fülöp Production manager: Dóra Trifonov
<i>Link to the trailer:</i>	https://vimeo.com/202171711
<i>Link to the full length recording – with password if applicable:</i>	https://vimeo.com/233273919 Password: schrodinger2016
<i>Coproducers:</i>	SÍN Arts and Culture Centre, Trafó House of Contemporary Arts
<i>Supporters:</i>	National Cultural Fund, Ministry of Human Resources, Open Latitudes 3, Culture Europe Programme of the EU, Budapest Municipality, BVA Budapest Nonprofit Ltd, Staféta, Füge Production, L1, Workshop Foundation The production was realised within the Staféta Programme initiated by the Budapest Municipality.
<i>Past international tours and festival presentations (venue/festival, city)</i>	2017 BE Festival / Birmingham
<i>Number of performers:</i>	6
<i>Total number of people on tour:</i>	10
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10 x 10 x 4,5
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	8 hours on the day of the show
<i>Any particular technical requirement:</i>	white dance floor door in the back of the stage (if possible)



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

Synopsis/Description of performance:

In 2016 László Fülöp worked with six dancers to investigate the issues of anticipation, delay and evasion, and the surrounding intensive emotional states.

The starting point of the performance was the thought experiment known as *Schrödinger's Cat* put forward by the Nobel laureate Erwin Schrödinger. The physicist used this experiment to demonstrate his theory that particles can be in various places and in various states at the same time. The thought experiment illustrates the absurdity of a cat inside a box, which may be dead or alive, depending on whether it is seen or not.

"How long can I avoid opening the box? The longer I wait, the greater the potential damage, and the higher the probability get that I will be unable to work with the situation I find in the box. Can I spend my whole life, for instance, in an apartment full of boxes containing my own personal stuff, without ever touching them? What if I don't like what I find in them? What if they are dangerous? What if they can hurt me? What if... whatever?

And what do I need to make theatre out of this? – I need viewers, boxes, and an extrovert cat, acting out and defining its position and state depending on the viewers. Eventually I started examining everything around us: our relationships, our language, all the different systems, everything. It was obvious that things would end badly. Notoriously. Like the complete formal and emotional scale of anticipation in a spaghetti western. From integration to utter isolation. The significance of struggling, surrendering, overcoming, being stuck, contemplating, as well as mistakes and the endless transformation of the will between construction and destruction. It is all but a nihilistic state." (László Fülöp)



Review extracts with links:

“They search for simple, banal images (such as standing around, raging, or displacement activities). And these images pop like gag balloons and fly up in the air and down again, up and down. They are not dragged onto the stage by a lead weight, there are no holes hit into them. The dancers inhabit the stage like clowns, and perform as jugglers whose every step and movement is like floating on air. They leave soft traces as they go.” (Zsuzsa Komjáthy, critic)

<http://www.tanckritika.hu/kategoriak/kritika/1028-komjathy-zsuzsanna-igy-van-vaagy-ugy-van>

“The vigorous, charming choreography of László Fülöp approaches the question from afar, indirectly. There are no references made to the specific theory – its heroes are the cat, Schrödinger, and anybody else who find themselves in their place, even for a moment, which may stretch into apparent infinity. Anybody can be the cat, and anybody can be the person who figures out what is in the box. But no peeping is allowed! (...) Sitting in the auditorium you can play a game with the cast: would you be the cat, or the professor, or the fissile material, or the witness? Instead of the deadly dilemma, on stage you will find shards of real life and unchained fantasy. Do we see each other? Do we witness each other? And do we see what we see clearly? And, by the way, what is seeing clearly? In the piece titled Waiting for Schrödinger we see shapeshifting characters, situations taking unexpected twists and turns. Appearance and observation, communication and perception are in eternal opposition. In the witty, vibrant and intensive piece by Fülöp and his companions, the starting point is that nobody and nothing is ever what it seems; but all this is conveyed not through intricate illustrations but through snappy situations. Something funny can suddenly turn quite scary, tender care can become playfully and aggressively overpowering, and a slow, sentimental dance can switch into strenuous exercise.” (Tamás Halász, www.szhaz.net)

Other productions currently on tour No 1:

<i>Title of production:</i>	Your Mother at my Door
<i>Year and place of premiere:</i>	2015, MU Theatre
<i>Length:</i>	40 mins
<i>Cast, creative team:</i>	Creator-performers: Emese Cuhorka, László Fülöp Music: Antonín Dvořák: IX. “New World” Symphony, Zoltán Mizsei Lights: Orsolya Pete Costume: Emese Kasza / Mei Kawa Production manager: Dóra Trifonov
<i>Link to the trailer:</i>	https://vimeo.com/156263547
<i>Link to the full length recording– with password if applicable:</i>	https://vimeo.com/156235694 password: timothy2015
<i>Coproducers:</i>	SÍN Arts and Culture Centre



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

<i>Supporters:</i>	Visegrad Fund, National Cultural Fund, Open Latitudes3 – Culture Europe Programme, L1 Association, Workshop Foundation, MU Theatre
<i>Past international tours and festival presentations (venue/festival, city)</i>	2016 Hungarian Dance Festival, Berlin 2017 Moving Futures Festival, Amsterdam 2017 LIKE Festival, Bucharest 2017 Spanski Borci, Ljubljana 2017 DNK, Sofia 2017 Aerowaves Spring Forward, Aarhus 2017 Dance and Non-verbal Theatre Festival, San Vincenti 2017 Aerowaves Dance Festival, Luxemburg 2017 Dansens Hus, Oslo 2017 A4, Bratislava 2017 Romaeuropa Festival, Rome 2017 International Dance Theatre Festival, Lublin
<i>Number of performers:</i>	2
<i>Total number of people on tour:</i>	4
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10 x 10 x 4,5
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	4 hours setup + 4 hours rehearsal / 30 min strike
<i>Any particular technical requirement:</i>	white dance floor we need to provide an electric piano with stand + piano chair + sustain pedal from the venue



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

Synopsis/Description of performance:

The duet utilises the seemingly useless time through dances created from everyday feelings and situations.

What could be so important that you haven't got to call me back for three days? What's the thing that you can't stop for 5 minutes? You just cannot disappear like this! Nobody can disappear in such a way!

(categorising snowflakes, feeling uneasy at a dinner party, psychology of the laundry, I'm not stupid, putting off today's to-do-list for tomorrow, I'm getting old, ponder on a pencil's blunting, you should have said it yesterday, listening to his snuffling, what do they think of me, why can't you just understand it)

Reviews:

"Fülöp and Cuhorka are on stage but are not characters. Their personality, presence breaks through all situations, poses and acts. They speak this complex, syncretic movement language with naturalness and naïve amazement that we – the audience – never think would be fixed choreography.... There are scenes seemingly borne in nothing, in the tiny, insignificant debris of being. And the transcription of these little nothings, insignificancies, weightless bits into movement will be gripping. The most exciting, enigmatic of all is really the way this movement adventure turning the language of ballet upside down is supplemented by these wildlings: the radical application of profane, not-dancy and sometimes not even so aesthetic movements." **(Csaba Králl – critic)**

"As two of the leading characters of the Hungarian dance scene the performers present a healthy and joyful mixture of self-irony, ironic criticism, spectacular choreography, which all adds up to an extraordinary experience. It's good if you can also laugh about yourself, and you are not afraid of the destruction of established frameworks and viewpoints."
(Anna Dohy, www.revizoronline.hu)

Other production currently on tour No 2:

<i>Title of production:</i>	there's an elephant in every room
<i>Year and place of premiere:</i>	2014, MU Theatre
<i>Length:</i>	40 mins



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

<i>Cast, creative team:</i>	Performers: Anna Biczók, Emese Cuhorka, László Fülöp Choreographer: László Fülöp Research partner: Luca Hajnóczy Music: Zoltán Mizsei Lighting design: Orsolya Pete Production manager: Dóra Trifonov
<i>Link to the trailer:</i>	https://vimeo.com/104299886
<i>Link to the full length recording– with password if applicable:</i>	https://vimeo.com/152808881 password: elephant2015
<i>Coproducers:</i>	SÍN Arts and Culture Centre
<i>Supporters:</i>	Open Latitudes (3), Ministry of Human Resources Hungary, L1 Association, OFF Alapítvány, Tanec Praha o.s., Papírna Kulturní Centrum, Bora Bora - Dans og visuelt teater (DNA), Schloss Bröllin e.V. With the support of the Culture Programme of the European Union
<i>Past international tours and festival presentations (venue/festival, city)</i>	2016 LIKE Festival, Bucharest 2014 Dock11, Hungarian Dance Festival, Berlin
<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>	10 x 10 x 4,5
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	4 hours setup + 4 hours rehearsal / 30 min strike
<i>Any particular technical requirement:</i>	



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

Synopsis/Description of performance:

Skeletons in the closet, elephants in all the rooms, not to mention that ridiculous beam in my eye and the owl telling the sparrow that his head is too big, so we just break those pitchers one after the other while the poor dog overtakes from the left and of course one swallow is not enough for anything and you could buy a rose without a thorn, but that would be included in the price. What is the goal then? To find the missing gray donkey (or elephant) in this thick fog and catch it among two twinkling, scowling, swallowing, sighing or pouting. Because right now everything could be at the right place. Or maybe not.

Social recognition, social influence, self-justification, empathy, aggression, prejudices and fears... We would like to make palpable by physical means all those outer (i.e., socially learned) processes that have an effect on one's desires, self-visualization and values. Our goal is to find out more about nature and motive of inner distortions we create in ourselves; why are our final deeds so far removed from our initial ideas? To what degree can we objectively talk about self-determination and free will? To what degree are we determined by the social medium and the circumstances in which we live?

Reviews:

"The spirit is harshly fresh, the choreography is diversely witty intelligently bedding for humour and irony: László Fülöp is wonderfully juggling with the symbiosis of thought and movement. Fülöp speaks an abstract language but his communication is crystal clear. About the behemoth who occasionally (?) lurks into our relationships sucking out the healthy air around us, about the thousand shades of misunderstanding and being misunderstood, about the successes and failures of communication, the gestures of acceptance and rejection."
(Csaba Králl – Laban-prize laudation)

Future productions:

<i>(Working) title of production:</i>	The Band (working title)
<i>Planned time and place of premiere:</i>	March 28/29, 2018, Trafó House of Contemporary Arts
<i>Coproducers:</i>	SÍN Arts and Culture Centre, Trafó House of Contemporary Arts



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

Synopsis/description of the production:

László Fülöp wants to create a new dance show for four male dancers/performers by making an abstract live concert situation on stage, where they will explore the wide range of intimacy and emotional bonds, the different states of brotherhoods between males, through physicality and voice, through different dances and songs written by them, through touches, holding on and letting go-s. It doesn't want to be a statement about masculinity, but rather and only a honest representation of personal experiences, sort of story telling. A journey where everybody will be included and excluded at the same time.

Basic technical requirements

<i>Size of stage (width x depth x height)</i>	10 x 10 x 4,5
<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)

6 or 7 people on tour