

Artus – Company of Gábor Goda

Swarm

opened: 2017

movement-based performance (70')

27 November 2019, 5pm

Artus Studio

'How does the manifold work? How is a global movement defined by the movements and decisions of the parts? Is it co-operation or dissension that gains more emphasis in this dynamic? Swarm, by Artus Studio, is an experimental study about the mercurial yet constant nature of constellations, and invites us to discover the delicacies of an actual swarm that we bunched up (together).

"Many viewpoints, such as biology, sociology, or political theory offer themselves, and we are free to choose the one we wish to watch and interpret the show from. (...) Throughout the performance we encounter timeless philosophical questions, which are very much present in our time and could also be applied to our own social reality. What is more, the performance presents all this by simply taking a look up at the sky." (Andrea Tompa, Magyar Narancs).

The name of Gábor Goda may sound familiar to art enthusiasts internationally. Dance, pantomime, puppet theatre, visual arts, music and elements of commedia dell'arte melt together in his unmistakable, mild and peculiar theatrical language. A language that is deeply pervaded by Eastern philosophies and that is frequently dedicated to metaphysical issues. Embracing the experience of being – that is the pot of his oeuvre.'
Zsuzsanna KOMJÁTHY, curator

CREDITS

Performer: Gábor GODA

Dancer: Tamás BAKÓ

Musicians: Endre KERTÉSZ, Zoltán MÓZES, György PHILIPP

Creative collaborators: Gábor KOCSIS, Márton DEBRECZENI

Creative technology: Gábor PAPP, Gáspár HAJDU (XORXOR)

Video: Jan van IJKEN (The art of flying)

Music leader: György PHILIPP

Directed by Gábor GODA

The **Artus Company** is an independent contemporary physical theatre, established in 1985 by **Gábor Goda**. Since being founded, the company has created more than 100 performances and played in 25 countries. Right from the beginning, they have been actively involved in seeking and organizing international projects, residency programmes and co-productions.

Artus is not only an interdisciplinary collective, made up of the 30 artists working here, and the association that provides the infrastructural background for artistic work, but also a studio: a creative centre, with its own 2000-square-metre venue converted from an abandoned factory building.

The studio regularly hosts performances by the Artus Company, as well as visual art exhibitions, guest performances and various other cultural events.

CONTACT

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photo: Balázs LAJTI

TOURS & FESTIVALS ABROAD

Gheorgheni, Romania, 2018.

Fajr International Theater Festival, Tehran, Iran, 2019.

BASIC TECHNICAL INFO

stage: small

travelling crew: 9

SUPPORTERS

National Cultural Fund of Hungary

STEREO AKT

European Freaks

opened: 2019.

text-based performance in English (100')

27 November 2019, 9pm

Trafo House of Contemporary Arts

'What does Europe and European identity mean today? What are the fears and visions that unite or, as it happens, separate the citizens of the EU? Imagine what it would be like to hear citizens, instead of politicians, talk about these issues. STEREO AKT's performance, which was produced and premiered in Germany, is a playful social experiment investigating these questions with the participation of local civilians and the audience. Robotic, hesitant Eurohumanoid presenters manage the show that is made up of statistics, interactive polls and focus group interviews. What the creators realize here is an ironic and thought-provoking staging of the 'average' European citizen and the mechanisms of democratic decision-making. Director, Martin Boross, and in keeping with his previous works, regards theatre as a platform of active social criticism and as a community game, which turns the viewer into a co-creator. It does so by incorporating their voice, face, opinion and decision.' **Anikó VARGA, curator**

CREDITS

Performed by Luca BORSOS, László GÖNDÖR, Julia JAKUBOWSKA, Imre VASS

Graphic designer, animator: Zoltán ÁSMÁNY

Music, sound design: Márk BARTHA

Set design: Stephan POTENGOWSKI

Costume design: Raissa KANKELFITZ

Lights, technical director: Mátyás JANKÓ

Production assistant: Sophie ECKHARDT, Ilja MIRSKY, Dóra TÉSI

Dramaturg: Gábor THURY

Producer: Daniel MAYER

Directed by Martin BOROSS

STEREO AKT is one of the most progressive Hungarian contemporary theatre collectives, which creates event-like performances under the leadership of Martin Boross. They create in the present for the present, initiating dialogues about communities and society in general. All of their performances rely on the presence of the audience members. They work along causes, and according to the concept of each performance they involve collaborators from various fields: theatre, dance, music, sound design, visual and fine arts.

They work with innovative approaches and new perspectives, using new dramaturgies and technologies on stage and in public spaces as well. Theatre is an event, audience members are participants, and the point of the event is the meeting of the participants' reality with the fantasy of the artist. The essence of STEREO AKT performances is born from the, often wordless, dialogue between the audience and the performers.

Since its foundation in 2013, STEREO AKT has created 15 full-length performances, a documentary movie, and a number of smaller-scale artistic projects. They have worked in numerous local and international collaborations, and have participated in well-known festivals and won several awards. STEREO AKT has many collaborative projects in the Netherlands, Germany, Denmark, Poland, Spain and the US.

STEREO AKT participated in dunaPart3 (2015) with **Promenade** and dunaPart4 (2017) with **Addressless**.

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photo: Mariko KNAB



TOURS & FESTIVALS ABROAD

Voilà! Europe Festival, London, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 8

CO-PRODUCERS

Institute for Theatrical Future-Research at the Room Theater Tübingen

SUPPORTERS

Allianz Cultural Foundation, Ministry of Science, Research and the Arts of Baden-Württemberg, National Cultural Fund of Hungary

Zita Szenteczki - András Juhász - Don't Eat Group



Death Rode out of Persia

opened: 2017
film version (90')

28 November 2019, 10.15am
KINO

'The performance of Death Rode out of Persia looks upon a twentieth century Hungarian cult novel of the same title (1979), but from a twenty-first century perspective. The novel is about the everyday life of a young artist, who is the alter-ego of the author, Péter Hajnóczy. He is the archetype of the Eastern-European artist; an alcoholic living a self-destructive life. While the novel is about losing control, the stage version is a consciously structured multimedia performance. It is a production by the DoN't Eat Group company, and a collaboration between director and puppet theatre director Zita Szenteczki and multimedia artist András Juhász. The use of intermediary tools in this beautiful and spectacular show help to place and see different dimensions of normality side by side. It is a short love story of a philistine girl and a boy, who is following the ideal of the Eastern European romantic artist. The projections allow and encourage us to see, side by side, the visual projections of their different world views. The loop technique transports us into the delirious state of remembering and creating. The two performers, Nóra Rainer-Micsinyei and Péter Jankovics, both used to be members of the former Sputnik Shipping Company led by Viktor Bodó.'

Noémi HERCZOG, curator

CREDITS

Performed by Péter JANKOVICS, Katalin TAKÁCS, Nóra RAINER-MICSINYEI, Júlia HADI, István DIÁK, Lili RAUBINEK, Viola LÉVAI, Mátyás Péter SZABÓ

Choreography by Júlia HADI

Dramaturg: Bence BÍRÓ

Cameraman: András TÁBOROSI, Bernadette MAYER

Music: Zsolt SÓRÉS

Sound: Máté BREDÁN, Gábor KERESZTES

Light design: Tamás BÁNYAI

Lights: Kata DÉZSI

Set design: István DIÁK

Costumes: Luca SZABADOS

Media design: András JUHÁSZ

Video technology: Vivid Illusions

Production assistant: Anna FAZEKAS

Creative management: Andrea KOVÁCS / Let it Be! art agency

Special thanks: Lilla MATIS, Ágnes VÉGH, Bernát GARA, István VÁRHEGYI, Géza NAGY

Directed by Zita SZENTECZKI, András JUHÁSZ

Zita Szenteczki graduated in 2016 from the University of Theater and Film Arts, Department of Puppetry. Since 2018 she has been a student of the Doctoral School. Her research topic is the operation of very personal, documentarist stories together with well-known myths on stage. In her first year she dealt mainly with the stage adaptation of diaries. She travels unrestrictedly across a variety of genres. Her performances take place in subsidized theatres, as well as in independent theatres, and she also directs musical and theatre educational performances. Her main focus is on the appearance of personal stories on stage, which feature both poetry and sarcastic black humour. She often stages novels, poems, paintings, diaries, and documentary texts. At the age of twenty-eight, the young theatre director already boasts a line of remarkable performances in which she fuses fine art, theater, puppetry, film, and music. In November this year, she will hold an international workshop in Budapest for French, German and Hungarian high school students, on the subject of exclusion and inclusion.

In September 2019 she founded the independent company **Narrativa** together with directors Dániel Kovács D., Máté Hegyemegi and Andrea Pass.

András Juhász is a video, film and multimedia artist based in Budapest. He studied at the Moholy-Nagy University of Art and Design.

As a creator, he specializes in theatrical media design and in the creation of independent art projects such as video installations and audio-visual performances.

He works regularly with theatre directors: Tamás Ascher, Viktor Bodó, Ildikó Gáspár, Péter Halász, and Vilmos Vajdai. These collaborative projects have taken place in various European cities such as Budapest, Graz, Gothenburg, Mainz, Heidelberg, and Karlsruhe. In 2019 he was a member of the creative team representing Hungary at the Prague Quadriennale of Performance, Design, and Space. Their installation, *Infinite Dune*, won the award of Best Exhibition for Countries and Regions.

He is also a lecturer in visual design at the Moholy-Nagy University.

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photo: Csaba CSIKSZENTHY



The DoN't Eat Group independent laboratory was formed in 2006 under the leadership of **András Juhász**. This group is a collective of artists with a special focus on cinematographic and audiovisual performance.

Their performances are real-time, multi-layered visual and musical improvisations. Their work is a continuous exploration of aesthetic principles on the frontiers of new technologies, such as loop film storytelling.

Apart from clubs, they have performed at major festivals too, including the Temps d'Image Festival 2007 Budapest, Screenplay Festival 2011 Berlin CHB, OpenDays Festival 2013 Aalborg and Aarhus and Live Cinema Festival 2017 Rome. The group has collaborated with Hungarian actors, contemporary dancers and experimental and improvisation musicians such as Franz Hautzinger (Vienna, A) and Christian Skjødt (Copenhagen, DK).

Members: István Diák (visual design) Zsolt Sörös (Musician) András Juhász (Concept)

COPRODUCER

FÜGE Production, Trafó House of Contemporary Arts

SUPPORTERS

National Cultural Fund of Hungary, the Municipality of Budapest, BVA Budapesti Városarculati Nonprofit Kft., Staféta, Füge Production

The performance is realized as part of the Staféta Program initiated by the Municipality of Budapest.

Soma Boronkay

Norwegian for Beginners

opened: 2017

text-based performance in English (90')

28 November 2019, 11am

29 November 2019, 10am

Effy Language School

'Why do people emigrate from Hungary to Norway? It is one of the questions to which the answer comes, as we sit through a 'Norwegian language class'. The class is held by dramaturg and Norwegian language teacher Soma Boronkay. The performance lasts as long as a language lesson would, and what we hear is also pretty much what one would expect the teacher to say in a first lesson. Besides, we can also learn about the problems of those, mostly Hungarian nurses, who are currently planning to leave Hungary for economic and political reasons. In this way the show also discusses the modern-age Hungarian exodus using a genre that could be best described as a lecture performance. It investigates questions such as: where lies the borderline between a language lesson and a theatre performance? Especially as, in Hungary, we usually accept the performance in the context of the theatre building itself, and not that of a classroom. Norwegian for Beginners is a masterpiece, based on Boronkay's doctoral thesis, which he wrote about the international trends in documentarism. It is an approach that this performance also aims to promulgate.' **Noémi HERCZOG, curator**

CREDITS

Performed and directed by Soma BORONKAY

Soma Boronkay is a writer, dramaturg, translator and performer. He studied Scandinavian studies and Theater dramaturgy in Budapest and got his DLA at the University for Film and Theater in 2019. His major research field is documentary theatre, which he promotes to make it widely recognized within the Hungarian theater scene. He made several documentary theatre productions in Hungary. *Norwegian for beginners* is his first solo performance.

As a dramaturg he worked with Tamás Ascher, Vegard Vinge/Ida Müller and from 2015 he has worked regularly with Kornél Mundruczó. He was awarded the prize for the Best writer and dramaturg's work with Kata Wéber in 2017 for *Imitation of Life* (Proton Theater) at the Hungarian theatre festival (POSZT).

CONTACT

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BASIC TECHNICAL INFO

stage: small

travelling crew: 1

Reactor

99,6%

opened: 2018

Text-based performance in Romanian, Hungarian and English with Romanian, Hungarian and English surtitles (100')

28 November 2019, 2.30pm
Három Holló Café (Three Raven)

'99,6% is a multilingual performing arts event created for the centennial of Romania by Romanian and Hungarian theatre makers. It investigates the questions of ethnic coexistence and cultural diversity, as well as the everyday nationalism that often remains unreflected. These are all issues that, despite the abundant discourse surrounding them, remain deeply tabooed. The performance is also a personal looking back on the last one hundred years of love and hate. We hear and see personal stories and confessions, which expand to accommodate the audience and the anonymous characters and time of history. 99,6% touches upon the question of communal cohabitation, both in its theme and in the method the company used to create the show. The non-hierarchical creative process is based on the common decisions of the creators. It is a theatrical exercise in democracy, established in the hope of mutual understanding and solidarity, together with all its difficulties, resignations and shortcomings. The performance is the production of Reactor in Cluj, an independent theatre company. In 2019 99,6% was the first to receive the Halász Péter Prize, which was launched this year and which acknowledges outstanding performances of artistic innovation.'

Anikó VARGA, curator

CREDITS

Created by Panna ADORJÁNI, Raul COLDEA, Hermina CSALA, Radu DOGARU, Petro IONESCU, Bogdan OLARSON, Kinga ÖTVÖS, Oana MARDARE, Adi TUDORAN

Founded in 2014, **Reactor** has gradually increased and grown its aspirations and projects. It's major focus is on supporting young artists (Fresh Start – residency programmes), contemporary dramaturgy (Drama 5 – dramatic writing residencies) and educating the audience (Teen Spirit, a platform dedicated to teenagers, MiniReactor with programmes for children) The shows, in their diverse repertoire of theatre productions, often discuss current themes.

Its openness towards people and ideas has turned Reactor into a catalyst for the creative energies of Cluj and of Romania. It has become an accessible place to people of all ages and all social backgrounds, where artistic experiment is encouraged through freedom of expression.

CONTACT

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photo: Andra SALAORU



TOURS & FESTIVALS ABROAD

Theater, Szeged, 2019.

BASIC TECHNICAL INFO

stage: medium
travelling crew: 11

SUPPORTERS

Cluj-Napoca City Hall and Local Council,
Administration of the National Cultural Fund
in Romania

FÜGE Production

Mihály Schwechtje: The Legacy

opened: 2019
in Hungarian with simultaneous English translation (90')

28 November 2019, 5pm
Jurányi Incubator House

'The story of Legacy takes place in a region that has a large number of Roma citizens. Also, it is considered to be a region that is lacking in vision. After his mother's death, the young paediatrician returns home to manage the inheritance. But he is confronted with the fact that, in addition to his feelings for his late mother, he also has to deal with the heritage of the Hungarian countryside that awaits to be healed. This performance is the first stage work of the young film director, Mihály Schwechtje. In accord with his films, he is both the author and director of the show. This rarely happens in Hungarian theatre. The story, which Schwechtje has used before when making a short film, is based on true events. Quoting the performance's dramaturge 'The play warns readers and viewers that the common story of Hungarian Gypsies and non-Gypsy Hungarians is distorted by the narratives of victim blaming and shifting responsibility. Thirty years of freedom has not been enough to conceive new forms of cohabitation.' The tragic story of the play tells us about how the Hungarian Roma population is forced to sell their children en masse in an area of Hungary, which is most affected by unemployment. The performance dances on the razor's edge. The creators have decided to tell this shocking story at a time, when, in Hungary, the governing party is urging the reckoning of political correctness. This is the same party that has been inciting society to rebel against refugees and various minorities.' **Noémi HERCZOG, curator**

CREDITS

Performed by Júlia MENTES/Katalin GERGELY, Gusztáv MOLNÁR, Csaba POLGÁR, Bertalan KADÉT, Katalin SZELES/Abigél DÖMÖTÖR

Dramaturg: Gábor NÉMETH

Costume and Design: Mária TORMA

Lights and sound: József NAGY, Ádám LANGÓ

Production assistant: Katinka BORDÁS

Production manager: Dóra GULYÁS, Genovéva PETROVITS

Directed by Mihály SCHWECHTJE

Mihály Schwechtje is mainly known as a filmmaker. His short films and his first feature film have received several awards. Thanks to his own theatre piece, which was premiered in the Jurányi House in February 2019, he is now also ranked amongst the contemporary theater auteurs. In his plays Schwechtje is treating contemporary social problems. His characters are mainly victims of modern society. His first own theater play, *The Legacy*, has been critically acclaimed. After this success, Schwechtje has been invited to the prestigious Radnóti Theater to direct another one of his own plays.

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photo: Máté BARTHA



BASIC TECHNICAL INFO

stage: medium
travelling crew: 10

SUPPORTERS

National Cultural Fund, FÜGE Production

dollardaddy's

Nobody's Daughter

opened: 2019
in Hungarian with English surtitles (100')

28 November 2019, 8pm
Szkéné Theatre

'This is unpleasant, what is more, cruel theatre, but not in the Artaudian sense. Naked bodies and naked souls are exposed to the eyes of the audience, which is much harder to tolerate than one would expect. It is dollardaddy's trademark to bring old stories close, be it Ibsen, Strindberg, Diderot or Chekhov. The same happens in this instance, when they work with one of the much disputed texts of twentieth century, Hungarian literature. Nobody's Daughter is a novel by the great Hungarian writer, Zsigmond Móricz, and is inspired by autobiographical events. A middle-aged man happens upon a physically and psychologically broken teenage girl in the streets, and becomes her patron, lover and father. The piece, directed by Tamás Ördög, gives an account of the ever multiplying consequences of this seemingly simple sentence. The story that Nobody's Daughter tells and shows is one of the girl telling the man, whilst the man remains silent throughout the performance. Psychological, physical and sexual violence suddenly gets within our reach, and all we can do, as a silent jury, is try to endure the unbearable.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Maté Dezső GEORGITA, János KULKA, Emina MESSAOUDI, Tamás ÖRDÖG, Katalin SIMKÓ, Natasa STORK, Sándor TERHES, Orsolya TÖRÖK-ILLYÉS, Lana VARGA and Virág JEGESI/Luca VARGA, Emil ENGÁRD/Rafael Flórián LÉVAI-RÁZSÓ

Written by Bence BÍRÓ and the company.

Costume: Je Suis Belle – Dalma DÉVÉNYI and Tibor KISS

Dramaturg: Bence BÍRÓ

Assistant to the director: Rita HERPAI

Special thanks to Marcell DARGAY

Directed by Tamás ÖRDÖG

Emőke Kiss-Végh and **Tamás Ördög** are young Hungarian actors and theatre-makers. They are known for their unorthodox shows and projects staged in flats and unusual venues. **dollardaddy's** (Dollár Papa Gyermekai) is one of the youngest Hungarian ensembles; true risk-takers in every sense. They experiment on the boundaries of real life and theatre in a minimalistic style, with very little set or costume. They re-narrate Ibsen and other classic playwrights, while keeping the characters, the situations and the conflicts, but speaking the lines in their own words. Their original acting style, inspired by the Dogma films, invites the audience to be part of a uniquely intimate relationship with the performers. They are seated inside the "living-room", everything is happening just within their grasp.

Tamás Ördög regularly holds workshops for art students and professionals. He focuses on helping to find one's personality and natural voice. Participants interpret their own personalities through theatrical characters, and they create scenes on stage based on improvisation primarily, but also using classical dramatic literature. Family and relationships are at the centre of interest. This summer he was invited to Dartmouth to participate in the artist-in-residency programme by the New York Theatre Workshop. He will teach at the University of Theatre and Film Arts from September.

dollardaddy's participated in the programme of dunaPart3 (2015) with **Home** and dunaPart4 (2017) with **Chekhov**

CONTACT

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photo: Gergő NAGY

BASIC TECHNICAL INFO

stage: medium

travelling crew: 13

SUPPORTERS

Trafó House of Contemporary Arts, National Cultural Fund, HPS Group

Kristóf Kelemen

Observers

opened: 2018
in Hungarian with English surtitles (100')

29 November 2019, 12.30pm
Trafó House of Contemporary Art

'Kristóf Kelemen, one of the most exciting theatre makers of the young generation, deals, yet again, with systemic phenomena in this, his latest production. Observers is based on a true story. By creating an atmosphere of permanent fear and lies, it paints a picture of the systemic culture of blackmailing, that was prevalent within Hungary's State Security during the 1960s. It permeated and transcended all levels of civilian and private spheres. The tiny stage of the performance is decorated with a period, retro set design that is free from nostalgia. I would say it is almost like a museum, were it not to lack the calming feeling that all this belongs to the past. There has been no public settlement of the communist informers' issue in Hungary since the change of regime. Its legacy permeates even the current social functioning. The performance's dramaturgy embeds the story in this shared knowledge, as well as in the position of theatrical viewing that observes the role-play that a dictatorship forces upon people. From a broader perspective, in a modern social context that is based on observation and control. Information always comes at a price, only the way it is obtained changes. As one of the characters, Lieutenant Horváth, says: "One day, there'll be a camera on every street corner and citizens will voluntarily pass on all their data to us. Until then, we will take them away by force.' **Anikó VARGA, curator**

CREDITS

Performed by Dániel BAKI, Péter JANKOVICS, Bettina JÓZSA, Tamás RÉTFALVI, Iringó RÉTI

Dramaturg: Tamás TURAI

Visuals and stage design: Zita SCHNÁBEL

Costumes assistant: Leticia BARTOS

Music: Péter MÁRTON (Prell)

Video: Balázs VIRÁG

Research archive video materials: Orsolya BARNA

Technical manager: Ákos LENGYEL

Assistant to the director: Anita TOTOBÉ, Katinka BORDÁS

Director: Kristóf KELEMEN

Kristóf Kelemen is a young director and playwright based in Budapest.

He graduated as a dramaturge in 2015 at the University of Theatre and Film Arts, where he is currently a PhD student. He is considered one of the unique voices of his generation, casting an inquisitive eye on the workings of Hungarian society.

He is a dramaturge at the Radnóti Miklós Theatre whilst also working on his own and collective independent projects.

Kelemen's documentary theatre production, *While You Are Reading This Title, We Are Talking About You*, was an immediate success and was presented at Hungarian and international festivals, including Temps D'Image Festival in Cluj and TESZT Festival in Timisoara. The show focused on his university and the life and circumstances of freshly graduated young actors.

Hungarian Acacia, a documentary lecture performance, co-directed with Bence György Pálinkás received critical acclaim as well. It was part of dunaPart4, and invitations were made to: Off Europa Festival, Theaterfestival Basel, BOZAR, SPIELART, Mousonturm and Divadelna Nitra, amongst others. *Observers*, that Kelemen wrote and directed, was awarded the Hungarian Contemporary Drama Prize and was chosen Best New Hungarian Drama and Best Independent Production at the 2019 Hungarian Theatre Critics' Award.

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photo: Krisztina CSÁNYI

TOURS & FESTIVALS ABROAD

Palm Off Fest, Prague, 2019.
Fast Forward, Dresden, 2019.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 11

CO-PRODUCERS

Trafó House of Contemporary Arts, Orlai Productions, FÜGE Productions

SUPPORTERS

National Cultural Fund, Ministry of Human Capacities, Jurányi Incubator House, the Municipality of Budapest, Budapest City Branding Nonprofit Ltd., Staféta

Orlai Productions

Carly Wijs: Us/Them

opened: 2018
in Hungarian with simultaneous English translation (75')

29 November 2019, 4pm
Jurányi Incubator House

'Us/Them, the theatre piece that Carly Wijs wrote in 2014, is about the Beslan school siege and was originally a youth play. The performance, produced by the Orlai Productions, Hungary's most significant private theatre company, is unusual for several reasons. On the one hand, this is the first time that the globetrotting play, which has already been successfully introduced in Poland and Romania, has been directed by someone other than the author. On the other, this production has no age ratings, but is mainly dedicated to an adult audience. However, it is immediately clear from the behavior of the two actors, who directly address the audience, that there are two children on stage. The girl and the boy make every effort to understand, and to make us understand, what happened in the school building occupied by the Chechen terrorists. The material interchanges between documentary and fiction, yet successfully resists becoming melodramatic. In this cool performance directed by Balázs Benő Fehér, the two actors re-enact the story, and in this set-up we are evidently cast as the hostages. The factual details smoothly find their place in the abstract space created during the performance. As a result, the viewer becomes utterly uncertain about whether numbers and facts can describe our beautiful, new world. **Tamás JÁSZAY, curator**

CREDITS

Creative team: Lili LÁSZLÓ, Bettina JÓZSA, Benett VILMÁNYI, Zsuzsa SZAKÁCS, Bence BÍRÓ

Directed by Balázs Benő FEHÉR

Orlai Productions is a Hungarian independent theatre company, and as such, it falls outside of the traditional repertory system, and operates without any government subsidy. In addition to hugely successful runs of well-known plays, Orlai Productions has always taken a supporting interest in alternative theatre groups, which has gained it even more critical acclaim.

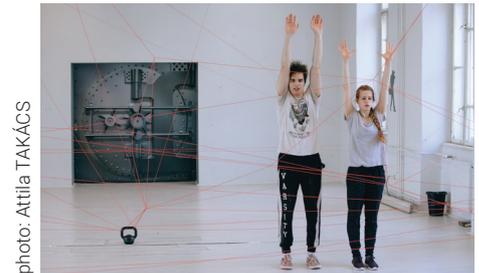
They hold over 600 performances annually all around Hungary, more than half of which take place in Budapest in their home theatre.

Director **Balázs Benő Fehér**, in addition to his academic obligations, has participated in several independent productions, both as an actor and as a director. His first work as a director was a stage adaptation of the novel *Crime and Punishment*. This production was one that could only be watched by a single viewer at any one time. *Us/Them* is the eighth performance he has directed.

Orlai Productions participated in the programme of dunaPart4 (2017) with **Madman**.

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TOURS & FESTIVALS ABROAD

Kielce International Theater Festival, 2018.
Cluj Interferencia International Festival, 2018.

BASIC TECHNICAL INFO

stage: small/medium
travelling crew: 4-5

CO-PRODUCERS

FÜGE Produccion, Teatrum of Szentendre

T6

Gypsy Hungarian

opened: 2018

in Hungarian with English surtitles (70')

29 November 2019, 5.30pm

Jurányi Incubator House

'Is it possible to choose our roles in a society with freedom? A Roma-Hungarian company invites us to analyse this question. This is a radical gesture in Hungary, where it is still mostly non-Romas who talk about Romas on stage. But in this context, the young Roma performers of the Gypsy Hungarian documentary performance provoke their audience by taking on all of the stereotypes, which the majority of Hungarian society associates them with. Thus, the performance confronts its viewers with their hidden racism and even with their self-deceptive, somewhat patronizing, but in reality, also exclusionist attitude. An example being the theatrical situation itself, where we watch a socially sensitizing performance whilst considering ourselves ethical. Gypsy Hungarian is directed by Ádám Császi and it presents the traumatic stories in an entertaining way using rap, singing and movement. The script of the performance contains parts of a play by Franciska Farkas, which was published in the first European Roma drama anthology in 2019, under the editorship of the Independent Theatre Hungary.

The company, called T6, consists of young Roma-Hungarians, who gathered around Kristóf Horváth ('Bob the Actor'). Horváth has been doing significant community art work in Roma communities and schools. In 2019, Gypsy Hungarian was among the nominees for the Halász Péter Prize, which has been launched to acknowledge outstanding performances of artistic innovation.'

Noémi HERCZOG, curator

CREDITS

Performed by Franciska FARKAS, Norbert VARGA, Cristopher PÁSZIK, Edmond OLÁH and Kristóf HORVÁTH

Written by Kristóf HORVÁTH, Ádám CSÁSZI together with the T6 ensemble

Choreographed by: Krisztián GERGYE

Directed by: Ádám CSÁSZI

T6 is devoted to providing theatrical training to the disadvantaged Roma youth. Our goal is for students to pass on their knowledge and become role models. T6's mission is to fight against the discrimination and stigma associated with the Romani people, the largest European minority. The T6 ensemble was founded by Kristóf Horváth in 2014. Ádám Császi is the film and theatre director of T6, and has taken on the duties of artistic director as well in 2018.

CONTACT

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TOURS & FESTIVALS ABROAD

Deutsches Theater, Radar Ost, Berlin, 2019.

BASIC TECHNICAL INFO

stage: small

travelling crew: 6

CO-PRODUCERS

Mentőcsónak, Átrium, ProProgressione

Béla Pintér and Company

Béla Pintér: Jubilee Talks

opened: 2019
in Hungarian with simultaneous English translation (75')

29 November 2019, 8pm
Fészek Művészkлуб

'What has Béla Pintér, internationally acclaimed, Hungarian, independent and all-round theatremaker, achieved in over twenty years? As usual, he doesn't celebrate the twentieth anniversary of his company in a way that we expect or imagine. Hungarian theatre seldom talks about the close correspondence between the creator's own private frustrations and the unsustainable, decaying theatre structure. Similarly, the theme of failures and personal conflicts are not popular with the stage. Pintér talks about these too. He makes ruthless quips about politics, the theatre industry, his former and current actors, critics, which is typical of him, and even about himself. According to the performance, the character named Béla Pintér, played by company director Béla Pintér, is an unscrupulous tyrant, who refuses to tolerate any other authority but his own. In-jokes and references, that only theatre people will understand, make this crazy, carnivalesque show all the more colourful. However, even those without sufficient background knowledge will be able to enjoy this performance, as it offers a reflection of our chaotic world.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Sándor "Qpa" BENCZE, Éva ENYEDI,
Zoltán FRIEDENTHAL, Antal KÉMÉNCZY, Béla PINTÉR, Hella ROSZIK,
Angéla STEFANOVICS, Zoltán SZABÓ, Sándor TERHES, Szabolcs
THURÓCZY

Dramaturg: Éva ENYEDI

Music: Antal KÉMÉNCZY

Set: Gábor TAMÁS

Costume designer: Mari BENEDEK, Dóra PATTANTYUS

Sound: Zoltán BELÉNYESI

Lights: László VARGA

Assistants to the director: Rozi HAJDÚ, Dóra HORNYÁK, Krisztina NAGY

Directed by Béla PINTÉR

The **Béla Pintér and Company** was founded in 1998 under the leadership of Béla Pintér, who stages his own plays and also performs in them as an actor.

The artists' intention is to create contemporary productions based on critical-ironic observations of society and themselves. The surreal world which generally characterizes their productions is constructed from a combination of reality and dream, of authentic and kitsch, and from sundry elements of Hungarian culture. Thanks to its success, the company is nowadays regarded as the operator of one of the most significant and most inventive creative workshops in Hungary.

In the past 20 years the company has been invited to several international theatre festivals and has performed in the USA, Serbia, Greece, Germany, Croatia, Romania, Slovenia, Switzerland, Austria, Czech Republic, Slovakia, Belarus, The Netherlands, Poland, Finland, Portugal, France, Belgium, Spain, Canada, Russia, Wales and many more. In January 2020 Béla Pintér will travel to Baltimore as a guest director to stage his former play, *The Champion* at Peabody Opera.

Béla Pintér is also appreciated as a playwright; his dramas have been published in two volumes so far and several of his dramas have been translated into German, Polish, Czech and Chinese.

The company participated in dunaPart3 (2015) with **Our Secrets**.

CONTACT

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photo: Judit HORVÁTH



BASIC TECHNICAL INFO

stage: medium

travelling crew: 18-20

SUPPORTERS

National Cultural Fund

Viktor Szeri, Tamás Páll, Gyula Muskovics

PHOENIX

opened: 2018
multidisciplinary performance (90-120')

29 November 2019, 10pm
Három Holló Café (Three Raven)

'Pulsing techno music, graphic figures onscreen, a disturbing Minotaur in the dark and a shattered, struggling character who asks for help repeatedly. Phoenix, the fictional club created by three young artists, Tamás Páll media artist, Gyula Muskovics curator/theorist and Viktor Szeri choreographer/dancer, invites us to investigate the secret world of fetish and role playing, to unpick the hidden correspondences of sex and theatre, power and acting. Beyond representation – basically, that is the substance environment where Phoenix leads us. It steps out of the concept of black boxes and as a site-specific, ongoing event, or as Szeri puts it as 'a kind of >>being<<', where looped scenes happen all around, makes the spectators to get lost in its maze.

Viktor Szeri is a promising dancer-choreographer of his generation. His works often mirror the experience of getting lost: from gender issues to youth culture and sexuality, he chooses topics that are familiar and singular at the same time, and then placing them in a spectacular, sometimes shocking context he endeavours to shift the audience from its comfort zone.'
Zsuzsanna KOMJÁTHY, curator

CREDITS

Created and performed by Viktor SZERI, Tamás PÁLL, Gyula MUSKOVICS
Music composition and live performance: András MOLNÁR,
Tamás MARQUETANT

Dancer, choreographer Viktor Szeri, 3D artist, game designer Tamás Páll and curator, theorist Gyula Muskovics have all combined to create immersive installations and performances since 2018. Their trans-disciplinary art projects connect contemporary dance with new technologies, poetry and curatorial vision. The collective is preoccupied with the changing role of the human body and the notion of real experience on the verge of the virtual and the physical reality. Their praxis is based on a long-term commitment to certain topics, improvisation, continuous transformation and adaptability. Their performances are never the same: they change their shapes; they move, melt and mutate according to the moment and the space they occupy.

Gyula MUSKOVICS is an independent curator/creator based in Budapest, Hungary. He worked for several institutions and organizations in the past, such as the Ludwig Museum, tranzit. hu, OFF- Biennale, and Trafó House of Contemporary Arts, in Budapest. His work investigates the political potential of the personal and its relevance in the resistance to social and political pressure.

Tamás PÁLL is a game designer, developer and 3D artist who lives in Berlin. His works have been exhibited at The Victoria & Albert Museum, London; FACT, Liverpool; Panke Gallery, Berlin; Ludwig Museum and Trafó House of Contemporary Arts, Budapest. He is a co-founder of the Rites Network art collective. His research and artistic focus is on the emergence of artificial intelligence, post-human systems and techno-dystopias.

Viktor SZERI is an independent dancer and choreographer, based in Budapest. His performances have been presented in various places across Budapest, Prague, Berlin and Minsk including theaters, exhibitions and festivals. His work is characterized by transmedial experiments. His pieces deal with youth culture, subcultures, and weird identities.

CONTACT

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TOURS & FESTIVALS ABROAD

The House of Arts, Brno, CZ, 2019.
MeetFactory, Prague, 2019.

BASIC TECHNICAL INFO

stage: medium/large
travelling crew: 5

SUPPORTERS

Workshop Foundation, Trafo House of Contemporary Arts, MeetFactory, International Visegrad Fund

Studio K

Sacra Hungarica

opened: 2019

text-based performance with simultaneous English translation (70')

30 November 2019, 2.30pm

Studio K

'*Sacra Hungarica* is a Balkanian, in-er-face theatre event that happens right in the heart of Budapest. Director, András Urbán socialized on post-Yugoslavian political theatre and by now has become acknowledged by festivals all around the region. He introduced his own working method when he joined the company of Studio K. During rehearsals, the actors answered, debated and improvised upon the questions posed by Urbán. As a final accord, the director and his dramaturg, Kata Gyarmati, have singled out and mixed up the texts that, in a ridiculous and depressing way, characterize common talk in the Hungary of today. What is considered natural in theatres south of Hungary, where the theme of public life is often called upon, will definitely cause confusion, if not a scandal, in Budapest. Urbán and his actors, who have been transformed into the mediators of hate, give everybody just attention: liberals, Nazis, Christians, atheists, independent theaters, subsidized theatres, and so on. The sub-title, theatre of patriotism, is provoking, yet truthful by suggesting that if we ever reach the point of thinking about patriotism at all, it will definitely be excruciating and filled with doubt and fury.' **Tamás JÁSZAY, curator**

CREDITS

Performed by Katalin HOMONNAI, Dániel LOVAS, Gábor NAGYPÁL, Júlia NYAKÓ, Melitta PALLAGI, György SIPOS, Lajos SPILÁK

Dramaturg: Kata GYARMATI

Music: Attila ANTAL

Assistants: Katinka RÉMI, Veronika VAJDAI

Directed by András URBÁN

Studio K Theater is the only independent theatre in Hungary that manages a permanent venue and troupe and operates in a repertory system. Its shows are aimed at audiences of all ages, including children, youths and adults. It also receives other independent companies and productions and supports young theatre creators. In addition to performing arts, Studio K Theater has focused from the outset on equal opportunities, supporting the disadvantaged, providing quality theater education, and expanding access to culture. Within the frame of its Lifelong Learning Program, the theatre's team uses fine art tools to help elderly people keep their minds fresh and remain active members of society.

András Urbán, the manager-director of the Kosztolányi Dezső Theatre in Subotica (SRB), is a theatre maker who establishes a live connection between stage and auditorium, and who opens up the issues raised in his performances with the precision of a surgeon. His oeuvre is only familiar to those who have had the chance to travel the Balkans together with him, since, over the past few years, he has worked in all the states of the former Yugoslavia. Urbán is usually invited by theatre companies with whom he then either reworks major national classics, or creates original performances. In case of the latter he builds upon the personal stories of the participants, and uses a documentarist style to deal with public affairs that preoccupy a wide range of social circles. *Sacra Hungarica* is the first show Urbán has directed in Budapest.

CONTACT

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BASIC TECHNICAL INFO

stage: small

travelling crew: 12

SUPPORTERS

Ministry of Human Capacities, Municipality of Ferencváros

Veronika Szabó/SÍN

Queendom

opened: 2017
multidisciplinary performance (80')

30 November 2019, 6.30pm
Jurányi Incubator House

'When it comes to the representation of women and female roles, Hungarian theater seldom reflects on the tradition of masculine, patriarchal representation, nor on how the construing and normative power of the male gaze appears through it. This is exactly the theme of Veronika Szabó's performance, Queendom. We see a line-up of various female images, beauty ideals and behaviour patterns taken from classic paintings, magazines, films, advertisements, porn and children's movies, that is, from the complete visual (and non-visual) world that surrounds us. They are displayed by eight female performers, only to be disassembled soon after with lots of humour. The performance evokes familiar stereotypes, but at the same time it also indicates their subtleties and diversity. Behind the provocatively sexy, erotic, quietly romantic, elegant, warrior-like and hysterical female figures stand the performers: eight charmingly powerful female artistes. The question is: Can we change or even radically alter the male gaze that fundamentally determines our very culture? This is what Queendom asks and at the same time strives for.' **Anikó VARGA, curator**

CREDITS

Performed by Luca BORSOS, Julia JAKUBOWSKA, Rozália KEMÉNY, Fanni LAKOS, Lori BALDWIN, Viktória MAKRA, Sarah GÜNTHER, Veronika SZABÓ

Consultants: Márta LADJÁNSZKI, Tamara Zsófia VADAS

Sound editor: Dávid SOMLÓ

DJ: Veronika VIDA

Costumes: Anna ÁDÁM

Lights: Máté BREDÁN

Special thanks to: Klára CSERNE, Máté CZAKÓ, Zsuzsa RÓZSAVÖLGYI, Júlia VAVRA

Production management: SIN Production

Concept & directed by Veronika SZABÓ

Veronika Szabó is a freelance actor, director and community theatre facilitator. She has graduated in the MA Advanced Theatre Practice at the Royal Central School of Speech and Drama, London, studying physical theatre and contemporary theatre practices. Before that she studied Applied Theatre at Goldsmiths University. She was a member of the London Clown School and from 2019 she is a member of the Red Nose International Clown Network. In her theatre performances (Warpaint (2015), The baby (2016), The Timestealers (2016), Queendom (2017), Animal City (2018), Dino Coming Out (2018) she usually breaks the 4th wall, creating playful, comic and visceral shows. She often invites the audience to join in as well. She works around topics of identity, female body, the grotesque and humanimal behaviours. She has created site specific theatre and headphone theatre performances too. Her show, Queendom has won the Award from the Audience at Theater Festival. Her works have been presented at theatres and festivals in the UK, Germany, Czech Republic, Serbia, Romania, Kosovo. She has also directed several community theatre shows and regularly runs drama and theatre workshops for communities and young people as well as for professionals. In 2016 she worked as a presenter in the comedy-documentary TV programme 'Immigrant's Guide to Britain' on Channel 4. She is a member of the international post-species poppunk band, Maria Inkoo and a Hungarian band, Neonnutria.

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photo: Michaela SKVRNAKOVA



TOURS & FESTIVALS ABROAD

Femini Fatalni Festival, Praha, 2018.

TESZT Euroregional Theatre Festival Festival, Timisorara, Romania, 2018.

Desire Central Station Festival – barbaricum, Subotica, Serbia, 2018.

FEMart Festival 7, Prishtina, Kosovo, 2019.

BASIC TECHNICAL INFO

stage: medium

travelling crew: 10

SUPPORTERS

National Cultural Fund of Hungary, L1 Association, Ministry of Human Capacities of Hungary, SIN Arts Centre, Workshop Foundation, Artus Studio, MU Theatre

Soharóza – Dóra Halas – Fruzsina Nagy – Ádám Fekete – Márk Bartha – Emese Cuhorka



The Issue

opened: 2018.
catwalk-concert (70')

30 November 2019, 9pm
Trafo House of Contemporary Arts

'It is unusual in Hungarian theatre for the visual or audio elements to have an equal role with the text. The new genre of 'catwalk-concert' is a fruit of an exceptional collaboration. One of the collaborators is the Soharóza Chior, led by Dóra Halas, an ensemble that works with improvisational and collective methods of music editing. The other is costume designer Fruzsina Nagy, who has her own past in fashion theatre, and who is a regular collaborator with director, Viktor Bodó. The first collaborative work of Soharóza and Nagy was the performance Taboo, which focused on Hungarian social taboos. The Issue is a story of Kafkaian wandering in the absurd maze of Hungarian bureaucracy, as exemplified by the costumes of Nagy. The 'fashion show' is choreographed to a musical piece by Zoltán Kodály, one of the most famous composers and folk song collectors of the twentieth century. His piece, Székelyfőnök, is about rural life in Transylvania, and is told in a series of etudes that he wrote using Hungarian folk songs. However, instead of Transylvanian folk art, The Issue offers a glimpse into the life of a modern city. Each of the quirky, contemporary dresses have a 'story' of their own. The creators use these 'stories' to put in contrast the iconic and elevated opera of national values and everyday Hungarian reality.'

Noémi HERCZOG, curator

CREDITS

Performed by Petra AL-FARMAN, Szaffi ASBÓTH, Dániel BARTOS Judit BIKSZ, Ilona Liliána BIRTALAN, Tamás BOGDÁN, Dóra BOTKA, Fanni ECKHARDT, Judit Sára ELEK, Sarolta EÖRSI, Magda GÖTTINGER, Dániel JANKÓ, Laura JUSTIN, Roland KAROSI, Lóránt KÉGL, Ákos LOKODY, Ákos LOVÁSZ, Sarolta MAJKUT, Kata NAGY, Lilla NAGY, Zsófia NAGY, Dóra RÁCZ, Zsófia REMES, Anna SEBŐK, Júlia SIMON, András SIPOS, László SOMOGYI, Bálint SZALONTAI, Máté SZILVAY, Borbála TAMÁSI, Tamás TÁRNOKI

Musical director, composer: Dóra HALAS

Costume designer: Fruzsina NAGY

Music, sound design: Márk BARTHA

Dramaturgy, texts: Ádám FEKETE

Choreography: Emese CUHORKA

Set: Juli BALÁZS

Lights: Áron KOVÁCS

Headdresses: 3rd year BA scenography students of the Hungarian University of Fine Arts

Folk singing tutor: Réka ANNUS

Sound: Viktor M. SZABÓ

Technical director: András ÉLTETŐ

Assistants to the directors: Jutka SZOKOL

Project assistants: Petra AL-FARMAN, Tamás BOGDÁN

Directed by Dóra HALAS, Fruzsina NAGY

Soharóza is a Budapest-based experimental choral ensemble, founded in 2008 by Dóra Halas at the suggestion of renowned theatre director Viktor Bodó. The group produces multidisciplinary performances through a completely new approach to choral music and collective singing, utilising special creative techniques. They experiment and improvise with the human voice, language, movement, rhythm and folk music as well as composed pieces. They continually search for new forms and sounds and use collective choral composition methods developed by themselves.

Dóra Halas, leader of the Soharóza choral ensemble, received her doctorate (DLA) at the Liszt Academy of Budapest in 2013. The theme of her DLA dissertation was choral improvisation, from which her current research topic arose. She experiments with collective choral composition and as such expands the limits of traditional choir music. Her main artistic interest lies in multidisciplinary performances. As conductor, singer and composer she has worked in numerous theatre and dance productions.

Fruzsina Nagy started her career in alternative theatre productions and over the past decade she has directed several individual performances using costumes as the 'main characters' on stage. She has worked with directors Árpád Schillig, Róbert Alföldi, Tamás Ascher, Gábor Máté, Viktor Bodó and many others, and has contributed to international productions. She is highly interested in the relationship between the human body and its surrounding world, working with costumes, masks, make-up, fashion and visuals. She received the 'Best Costume and Mask Award' at the Hungarian Theatre Festival in 2009 and 2013, and was chosen as 'Costume Designer of the Year' in 2016 for her Taboo Collection costumes. At the 2019 Hungarian Theatre Critics' Award Nagy was awarded 'Best Costume Designer' for The Issue.

In 2019 she was part of the Hungarian designer team at the Prague Quadriennale, where they received the 'Award for Best Exhibition of Countries and Regions' for their work entitled *Infinite Dune*.

CONTACT

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photo: Márton KOVÁCS

BASIC TECHNICAL INFO

stage: large

travelling crew: 42

CO-PRODUCERS

CAFe Budapest Contemporary Arts Festival,
Trafo House of Contemporary Arts

SUPPORTERS

CAFe Budapest Contemporary Arts Festival,
National Culture Fund, Mohai Audio Ltd.