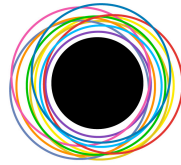


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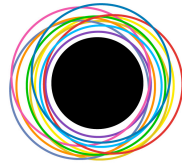
The artist/company	
<i>Name of company/director/choreographer</i>	PROTON THEATRE
<i>If company, name of artistic director:</i>	KORNÉL MUNDRUCZÓ
<i>Website:</i>	WWW.PROTONTHEATRE.HU
<i>Facebook page:</i>	https://www.facebook.com/protontheatre/
<i>Vimeo/youtube channel:</i>	https://www.youtube.com/channel/UCKMnZ-C6okybxjGniUXnoYw
<i>Name of manager:</i>	DÓRA BÜKI
<i>Email address of manager:</i>	DORA@PROTONTHEATRE.HU
<i>Telephone number of manager:</i>	+36 70 235 3233
<i>Skype name of manager:</i>	
<i>Introduction of company/director/choreographer, artistic statement (1.000.1.500 characters):</i>	
<p>In 2009, Kornél Mundruczó, film and theatre director, and Dóra Büki, theatre producer, founded PROTON THEATRE, a virtual artistic company organised around the director's independent productions. Besides preserving maximum artistic freedom, their goal is ensure a professional structure for their independently produced theatre plays and projects. Chiefly, their performances are realized as international co-productions, and their frequent collaborators include the Wiener Festwochen; HAU Hebbel am Ufer, Berlin; KunstenFestivalDesArts, Brussels; Trafó House of Contemporary Arts, Budapest; HELLERAU, Dresden. The ensemble has currently nine performances on repertoire. Besides productions directed by the artistic leader – namely, THE ICE (2006); FRANKENSTEIN PROJECT (2007); HARD TO BE A GOD (2010); DISGRACE (2012); DEMENTIA (2013); WINTERREISE (2015); IMITATION OF LIFE (2016) – they wish to provide space for the realisation of the company members' ideas. In this spirit the following performances were created: LAST, directed by Roland Rába (2014) and 1 LINK, directed by Gergely Bánki (2015).</p> <p>The performances of the PROTON THEATRE have been touring to more than 80 festivals during these years, from Festival d'Avignon through Adelaide Festival to Singapore International Festival, Seoul Bo:m Festival or the Zürcher Theaterspektakel.</p>	
<i>If relevant, any other activities of artist – i.e. teaching practice, workshops, history as guest direction/choreography etc.:</i>	

Production in the dunaPart selection:	
<i>Title of production:</i>	IMITATION OF LIFE
<i>Year and place of premiere:</i>	2016. BUDAPEST, HUNGARY
<i>Length:</i>	1 HRS 30 MINS
<i>Cast, creative</i>	Mrs. Lőrinc Ruzsó: Lili MONORI



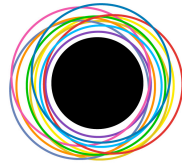
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team:	Mihály Sudár: Roland RÁBA Veronika Fenyvesi: Annamária LÁNG Szilveszter Ruszó: Zsombor JÉGER Jónás Harcos: Dáriusz KOZMA Set: Márton ÁGH Costumes: Márton ÁGH, Melinda DOMÁN Written by: Kata WÉBER Dramaturg: Soma BORONKAY Music: Asher GOLDSCHMIDT Assistant director: Margit CSONKA Director: Kornél MUNDRUCZÓ PRODUCER: DÓRA BÜKI PRODUCTION MANAGER: ZSÓFIA CSATÓ PRODUCTION ASSISTANT: ÁGOTA KISS TECHNICAL DIRECTOR, LIGHT DESIGN: ANDRÁS ÉLTETŐ LIGHT: ZOLTÁN RIGÓ SOUND: DÁNIEL HIDVÉGI STAGE MASTER: BENEDIKT SCHRÖTER PROPS: TAMÁS FEKETE DRESSER: MELINDA DOMÁN STAGE HAND: TAMÁS FARKAS, ZSOLT ZSIGRI
Link to the trailer:	NO TRAILER YET
Link to the full length recording – with password if applicable:	https://www.youtube.com/watch?v=Rr1dJLZZhr8&feature=youtu.be
Coproducers:	Wiener Festwochen, Vienna, Austria; Theater Oberhausen, Germany; La Rose des Vents, Lille, France; Maillon, Théâtre de Strasbourg / Scène européenne, France; Trafó House of Contemporary Arts, Budapest, Hungary; HAU Hebbel am Ufer, Berlin, Germany; HELLERAU - European Center for the Arts, Dresden, Germany; Wiesbaden Biennale, Germany
Supporters:	KUBIK COWORKING, KRYOLAN CITY, OPEN CASTING, PP CENTER, VISION TEAM
Past international tours and festival presentations (venue/festival, city)	-Wiener Festwochen 2016. Vienna, Austria -Theater Oberhausen 2016. Germany -Wiesbaden Biennale 2016. Germany -HELLERAU - European Center for the Arts 2016. Dresden, Germany -HAU Hebbel am Ufer 2016. Berlin, Germany -NEXT Festival 2016. Lille, France -Platonov Arts Festival 2017. Voronezh, Russia -17th National Theatre Festival 2017. Pécs, Hungary -Festival Boulevard 2017. 's-Hertogenbosch, The Netherlands -Zürcher Theater Spektakel, 2017. Switzerland
Number of performers:	5
Total number of	17



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<i>people on tour:</i>	
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	13m x 13m
<i>Scale of venue (small/medium/large)</i>	large
<i>Length of setup and strike:</i>	Set-up: <ul style="list-style-type: none"> - 1st day: 10.00-22.00 - 2nd day: 10.00-22.00 - 3rd day: 10.00-12.00 (technical corrections) Strike: <ul style="list-style-type: none"> - after the last performance: 2-2,5 hours - next day: 09.00-15.00
<i>Any particular technical requirement:</i>	Water on stage, dry ice, haze, stroboscope, pyrotechnical effect
<p><i>Synopsis/Description of performance (1.500-2.000 characters):</i> An executor arrives to evict a single woman from her Budapest flat, but an unexpected twist prevents him from carrying out his plan. Meanwhile, the pitiless fellow is forced to examine his own conscience, and it becomes clear that the derelict flat hides dark secrets which the new tenants must face...</p> <p>Do we choose our fates, or are our lives predestined? The characters live an imitation of life; a life of ingrained habit far removed from the political situation of the moment. The performance is made up of two duets, two side-notes from a margin of society where injustice is the unwritten law.</p> <p>Kornél Mundruczó's new production is both poetic and provocative and breaks new ground for Proton Theatre.</p>	
<p><i>Review extracts with links (2-3 pieces):</i></p> <p>"Kornél Mundruczó's hyper-realist masterpiece." (mottingers-meinung.at - Austria)</p> <p>"Kornél Mundruczó, renowned Hungarian director of stage and film, surprises us with his performance entitled <i>Imitation of life</i>. Instead of the accustomed violence and provocation onstage, he offers quiet and intimate glimpses into the fates of individuals." (<i>Süddeutsche Zeitung</i> - Germany)</p> <p>"The face as a battleground, the rented flat as a microscope, the stage as a magnifying glass – the theatrical art of Kornél Mundruczó, born in 1975, reflects out societal relations on a small scale, using sharp outlines. This makes <i>Imitation of life</i> a poetic and political event in one." (<i>Frankfurter Allgemeine Zeitung</i> - Germany)</p> <p>"In a time where establishing one's identity is increasingly important, Mundruczó has crafted a theatre production that address these questions: Are we able to sever our family roots? Can we deny our background? Is it possible to create an identity tailored to suit us? <i>Imitation of life</i> presents a young man's desperate attempts as he strives for a better life." (<i>ORF.at</i> - Austria)</p> <p>"The excellent set, designed by Márton Ágh, is convincing in every portion of the play. Its</p>	



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rotation, which gives rise to chaos and disorder, is a graphic metaphor for this restless and chaotic period, in which many of our lives are turned upside down when firm points of reference are lost." (*european-cultural-news.com*)

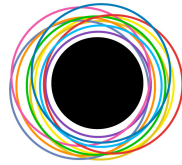
"This is the theatre of material and life's game that moves one to tears." (*ruhrbarone.de - Germany*)

"Lili Monori and Roland Rába bring their struggle for the flat to life. They are a captivating duo. (...) It is hyper-realism verging on satire." (*Wiener Zeitung - Austria*)

"Mundruczó Kornél and Budapest's Proton Theatre have succeeded in creating a political *zeitstück* that is uncommonly dense and significant. After the lights go out, the audience sits for minutes in silence before rewarding the director, the spectacle and the actors with lengthy applause." (*operntetz.de - Germany*)

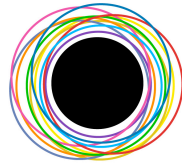
Other productions currently on tour No 1:

<i>Title of production:</i>	DEMENTIA
<i>Year and place of premiere:</i>	2013. BUDAPEST, HUNGARY
<i>Length:</i>	115 MINS
<i>Cast, creative team:</i>	<p>Bartonek: Ervin NAGY/János SZEMENYEI Dr. Szatmáry: Roland RÁBA Dóra, nurse: Kata WÉBER/Annamária LÁNG Mercédesz Sági: Lili MONORI Henrik Holényi: Balázs TEMESVÁRI Lady Oci: Orsi TÓTH Lukács: Gergő BÁNKI Dentist: László KATONA/Zsolt NAGY</p> <p>Set, costumes: Márton ÁGH Dramaturg: Viktória PETRÁNYI, Gábor THURY Music: János SZEMENYEI Assistant director: Zsófia CSATÓ Director: Kornél MUNDRUCZÓ</p> <p>Production assistant: Ágota KISS Technical director, light designer: András ÉLTETŐ Sound technician: Zoltán BELÉNYESI/Alexander NICKOL Video technician: Zoltán GYORGYOVICS Producer: Dóra BÜKI Prop master: Gergely NAGY Dresser: Melinda DOMÁN</p>
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=hvRbrAX4Veo
<i>Link to the full length recording – with password if applicable:</i>	https://www.youtube.com/watch?v=5Qe0TmLoWAs&feature=youtu.be



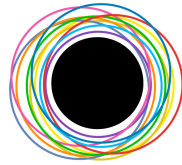
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<i>Coproducers:</i>	HAU Hebbel am Ufer, Berlin, Germany; Theatre National de Bordeaux Aquitaine, France; HELLERAU - European Center for the Arts, Dresden, Germany; Trafó House of Contemporary Arts, Budapest, Hungary; Festival De Keuze/Rotterdamse Schouwburg, The Netherlands; Noorderzon Performing Arts Festival, Groningen, The Netherlands; SPIELART Festival, Munich, Germany; Festival Automne en Normandie, Rouen, France; Maria Matos Teatro Municipal, Lisboa, Portugal; Künstlerhaus Mousonturm, Frankfurt am Main, Germany; Kunstenfestivaldesarts, Brussels, Belgium SUPPORTERS: A House on Fire and NXTSTP coproduction with the support of the Cultural Program of the European Union.
<i>Supporters:</i>	
<i>Past international tours and festival presentations (venue/festival, city)</i>	-SPIELART Festival 2013. Munich, Germany -Theatre National de Bordeaux Aquitaine 2013. France -HELLERAU - European Center for the Arts 2014. Dresden, Germany -HAU Hebbel am Ufer 2014. Berlin, Germany -Maria Matos Teatro Municipal 2014. Lisboa, Portugal -Nová Dráma Festival 2014. Bratislava, Slovakia -New Plays from Europe 2014. Künstlerhaus Mousonturm, Frankfurt am Main, Germany -Noorderzon Performing Arts Festival 2014. Groningen, The Netherlands -Festival De Keuze 2014. Rotterdamse Schouwburg, The Netherlands -Baltic House Festival 2014. Saint Petersburg, Russia -NET Festival 2014. Moscow, Russia -Automne en Normandie 2014. Evreux, France -NEXT Festival 2014. Lille, France -Nervous Systems 2014. Schauspielhaus Zürich, Switzerland -Lessingtage 2015. Thalia Theater Hamburg, Németország -dunaPart3 - Kortárs Előadóművészeti Platform 2015. Budapest -Szingapúri Nemzetközi Művészeti Fesztivál 2015. Szingapúr -TEATR Nemzetközi Színházi Fórum 2016. Minszk, Fehéroroszország -Brnói Világszínház 2017. Csehország
<i>Number of performers:</i>	8
<i>Total number of people on tour:</i>	18
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	13m X 12m x 6.70 m
<i>Scale of venue (small/medium/large)</i>	300+ (flexible with blocked seats)



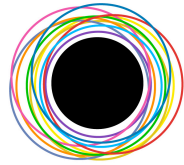
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<i>Length of setup and strike:</i>	
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
<p>A world famous psychiatric hospital in Hungary was forced to close down a few months ago. The building has since become dilapidated; the garden is overgrown with weeds and a handful of patients have been left to vegetate alone on the fourth floor. The patients with developed dementia are living in the empire of amnesia... We have to face the following questions: How could society ever profit from one mental patient living a few years longer? What is the point of helping those who suffer when it all leads to death anyway? And besides, suffering is what propels humanity. When we numb ourselves with modern medicine we forget about religion and philosophy for good, albeit humanity found shelter in them before. May we presume the contradiction that death is Man's only hope and main human right?</p> <p>This production of the Proton Theatre, which shifts from documentary-like realism to a more abstract world of the subconscious, manages to create an operetta-like reality wrapped in a postmodern melodrama that is frighteningly similar to our own daily life, insofar as every society is best characterized by how it treats its elderly and those livings with disabilities.</p>	
<i>Reviews (2-3 pieces):</i>	
<p>“Entering the psychiatric hospital and walking beside the patients’ hospital beds, we become part of the world of the performance, its physical space, from very first moment. Moreover, we immediately assume a role, as Professor Szatmáry (Roland Rába) welcomes us as visitors on the open day of the Dementia Hospital. We soon receive the first request: a small financial contribution to save the clinic. Within the first five minutes of the performance, a great burden and social responsibility has been placed on our shoulders. What soon becomes apparent is that if we let this psychiatric hospital, highly respected all over Europe, shut down; the plot’s further developments, the fate of the patients, and collective suicide will all be our responsibility. But do we have any means to forestall this conclusion? The figure of the rich and cunning Bartonek (Ervin Nagy), who emerges from the audience, seems to suggest there is none: only money counts. Thanks to his wealth and connections, Bartonek can buy the hospital from the state and eject the incapacitated patients onto the streets. Nevertheless, we cannot totally blame him, since his point is correct. Out of the budget to hospitalize these vegetative patients, dozens of children from the poorest regions of Hungary could be saved from starvation. And why should we want to prolong the life of the elderly, who are a burden on society, if we all die at some point anyway?</p> <p>This latest production by Mundruczó is embarrassingly humorous, parodying elements of operetta and comedy in order to address important social matters. What we find here is the surrealist, comic endgame of human life.” (<i>szinhaz.net</i>)</p> <p>“The play doesn’t even give its characters a chance. It invites in Death and treats it as freedom, since these people are not needed by anyone anywhere.” (<i>index.hu</i>)</p>	
Other production currently on tour No2:	
<i>Title of production:</i>	DISGRACE



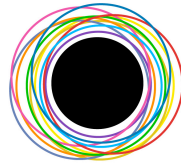
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<i>Year and place of premiere:</i>	2012. WIENER FESTWOCHEN, VIENNA, AUSTRIA
<i>Length:</i>	125 MINS
<i>Place of premiere:</i>	VIENNA, AUSTRIA
<i>Cast, creative team:</i>	David Lurie: Sándor Zsótér Lucy Lurie: Annamária Láng / Orsi Tóth Bev Shaw: Lili Monori Bill Shaw: Miklós Székely B. Student 1. / Stewart / Petrus - Roland Rába Melanie / Wife of Petrus - Kata Wéber / Diána Magdolna Kiss Raper 1. / Student 2. / Dickinson - Gergely Bánki Raper 2. / Student 3. - László Katona Kubu / Student 4. - János Szemenyei Johnny Weismüller - János Derzsi SET, COSTUME: Márton Ágh LIGHT: András Éltető WRITTEN BY: J.M. Coetzee DRAMATURG: Viktória Petrányi MUSIC: János Szemenyei ASSISTANT DIRECTOR: Zsófia Csató DIRECTOR: Kornél Mundruczó PRODUCER: Dóra Büki PRODUCTION ASSISTANT: Zsófia Csató TECHNICAL DIRECTOR: András Éltető LIGHT TECHNICIAN: András Éltető, Zoltán Rigó SOUND TECHNICIAN: Zoltán Belényesi VIDEO TECHNICIAN: Zoltán Gyorgyovics PROP MASTER: Gergely Nagy DRESSER: Tímea Oláh, Jánosné Cselik INTERN: Gábor Thury
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=-k1bOPZJ3r0
<i>Link to the full length recording– with password if applicable:</i>	https://www.youtube.com/watch?v=VZ0sq9RWTp4&t=94s
<i>Coproducers:</i>	Wiener Festwochen, Vienna, Austria; Festival d'Avignon, France; KunstenFestivalDesArts, Brussels, Belgium; Trafó House of Contemporary Arts, Budapest, Hungary; Malta Festival, Poznan, Poland; HAU Hebbel am Ufer, Berlin, Germany; Romaeuropa Festival, Rome, Italy
<i>Supporters:</i>	ITCB - Institute for Training and Consulting in Banking, Blup! beanbags, Kryolan City, PP Business Centre - Budapest, VisionTeam
<i>Past international tours and festival presentations (venue/festival, city)</i>	-Wiener Festwochen 2012. Vienna, Austria -KunstenFestivalDesArts 2012. Brussels, Belgium -Malta Festival 2012. Poznan, Poland -Festival d'Avignon 2012. France -HAU Hebbel am Ufer 2012. Berlin, Germany



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	<ul style="list-style-type: none"> -Romaeuropa Festival 2012. Rome, Italy -Hungarian Showcase 2013. Budapest, Hungary -National Theatre of Pécs 2013. Hungary -13th National Theatre Festival 2013. Pécs, Hungary -Tampere Theatre Festival 2013. Finland -Züricher Theater Spektakel 2013. Switzerland -Le Maillon 2014. Strasbourg, France -NEXT Festival 2015. Lille, France -Mousonturm 2015. Frankfurt am Main, Germany -24th International Festival Theatre 2016. Pilsen, Czech Republic
<i>Number of performers:</i>	10 people and a dog
<i>Total number of people on tour:</i>	18
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	13m X 12m x 6.70 m
<i>Scale of venue (small/medium/large)</i>	200 seats
<i>Length of setup and strike:</i>	
<i>Any particular technical requirement:</i>	
<p>Synopsis/Description of performance (1.500-2.000 characters): Disgrace”, the novel by J. M. Coetzee shows a true picture of the era we live in, even though the story is about David Lurie, a professor of romantic literature from Cape Town, and it takes place in the far Republic of South Africa after apartheid. The novel breaks the barriers created by the lines of forces of local society, and is able to show our big European questions with sharp precision. The story shows the mutual fears and problems that we all deal with on a continent obviously facing big rearrangements. In David’s character we get to know a white African, an always privileged snobbish intellectual, who loses his power and every point of reference in the new social system. David’s fall is also the fall of a world that allows the colonizer white people not to deal with their past and the consequences of their deeds even after several hundred years. It is also a warning for the future collapse of the European world, in which we all were brought up and that we all know so well. A stranger knocks on David Lurie’s door and he has no choice but to let him in. But when he opens the door, a new structure of the world is revealed to him, one which he has no answers for. With the rise of the masses and the oppressed, David loses everything. However in a strange way in the midst of his biggest dispossession, he finds the gift of freedom.</p>	
<p>Reviews (2-3 pieces):</p> <p>"Mundruczó is the best, most impatient of opportunists, always at the adaptee’s side." (<i>The Vienna Review - Austria</i>)</p> <p>"Mundruczó brings to Europe Coetzee’s questions about the coexistence of blacks and whites after Apartheid. It is a power play of the most fearsome sort." (<i>De Standaard - Belgium</i>)</p>	



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"Mundruczó loves dense, concentrated pictures on a stage with plenty of props. This makes his direction intriguing." (*Berliner Zeitung - Germany*)

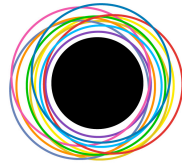
Other productions currently on tour No 3:

<i>Title of production:</i>	HARD TO BE A GOD
<i>Year and place of premiere:</i>	2010. KUNSTENFESTIVALDESARTS, BRÜSSELS, BELGIUM
<i>Length:</i>	100 MINS
<i>Cast, creative team:</i>	Váradi Annamária - Annamária Láng Andrea - Kata Wéber Zita - Diána Magdolna Kiss Emőke - Orsi Tóth dr. Varjassy Károly - Roland Rába Attila - Gergely Bánki Omar - László Katona János - János Derzsi Varjassy Rudolf - János Szemenyei Doctor - Zsolt Nagy SET, COSTUME: Márton Ágh LIGHT: András Éltető WRITTEN BY: Kornél Mundruczó, Yvette Bíró DRAMATURG: Viktória Petrányi, Éva Zabezsinszkij MUSIC: János Szemenyei ASSISTANT DIRECTOR: Dóra Büki DIRECTOR: Kornél Mundruczó PRODUCTION SUPERVISOR: Judit Sós PRODUCTION MANAGER: Dóra Büki PRODUCTION ASSISTANT: Péter Réti TECHNICAL DIRECTOR: András Éltető LIGHT TECHNICIAN András Éltető SOUND TECHNICIAN: Zoltán Belényesi, János Rembeczki PROP MASTER: Gergely Nagy DRESSER: Jánosné Cselik
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=SBSSWfB-24&t=57s
<i>Link to the full length recording – with password if applicable:</i>	https://www.youtube.com/watch?v=32B2HCz7Ffs&t=14s
<i>Coproducers:</i>	Alkantara Festival, Lisbon, Portugal; Baltoscandal, Rakvere, Estonia; Culturgest, Lisbon, Portugal; KunstenFestivalDesArts, Brussels, Belgium; Rotterdamse Schouwburg, The Netherlands; Theater der Welt 2010, Essen, Germany; Théâtre National de Bordeaux en Aquitaine, France; Trafó House of Contemporary Arts, Budapest, Hungary
<i>Supporters:</i>	NXTSTP with the support of the Cultural Program European Union.



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	EkyLight, Open Society Institute, PropClub, VisionTeam
<i>Past international tours and festival presentations (venue/festival, city)</i>	<ul style="list-style-type: none"> -KunstenFestivalDesArts 2010. Brussels, Belgium -Alkantara Festival 2010. Lisbon, Portugal -Theater der Welt 2010. Essen, Germany -De Internationale Keuze 2010. Rotterdamse Schouwburg, The Netherlands -Novart Festival 2010. Theatre National de Bordeaux, France -dunaPart – Platform of Contemporary Hungarian Performing Arts 2011. Budapest, Hungary -POT Festival 2011. Tallinn, Estonia -Wiener Festwochen 2011. Vienna, Austria -Malta Festival 2011. Poznan, Poland -La Batie – Festival de Geneve 2011. Switzerland -La Filature 2011. Mulhouse, France -8th Politics in Independent Theatre 2011. Dresden, Germany -Adelaide Festival 2012. Australia -MESS International Theatre Festival 2012. Sarajevo, Bosnia and Herzegovina -Arm und Reich Festival 2013. Schauspielhaus Zürich, Switzerland -47th BITEF Festival 2013. Belgrade, Serbia
<i>Number of performers:</i>	10
<i>Total number of people on tour:</i>	17
<i>Basic technical requirements</i>	
<i>Size of stage (width x depth x height)</i>	<i>Hard to be a God</i> is played on 2 trucks.
<i>Scale of venue (small/medium/large)</i>	200+ (flexible with blocked seats)
<i>Length of setup and strike:</i>	
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
<p>Two trucks are standing on the side of the road. Goods are being exchanged, three young women. A big plan is taking shape and its success would change everything in the blink of an eye. The key to unmasking the plan is the boy had been hidden from the world. There is no room for mistakes. Different rules apply inside the cargo hold of the truck and those who do not obey will never return home. There is a stranger among them, who could interfere, but he does not – he himself is following orders. His presence is like that of a God; silently watching his creations from a distance. For a while. But how long can one stay an observer?</p>	
<i>Reviews (2-3 pieces):</i>	
<p>"Mundruczó forces his audience to play God. The spectators look passively on the events taking place right before their eyes, events that are nastier and nastier. (...) The combination of the tableaux vivants on stage and the horrors projected on the screen shocks. Most of all</p>	



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because it confronts us with the fact that reality out there is in fact much crueller still." (*cobra.be - Belgium*)

"Nudity, torture, intellectual terror and murder – Kornél Mundruczó confronts the spectator mercilessly with violence. (...) It may not be real blood that flows on stage, but watching this reality-show hurts. (...) Moments of sentimental yearning emerge in the musical interludes, when the actors in the lorry begin to make music with anything that comes to hand, be it a dustbin, an iron or a sewing machine." (*nachricht.de - Germany*)

"Breathtaking, East-European hardcore-reality theatre." (*Der Standard – Austria*)

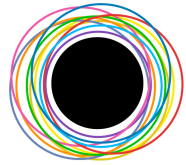
Other productions currently on tour No 4:

<i>Title of production:</i>	FRANKENSTEIN-PROJECT
<i>Year and place of premiere:</i>	2007. BÁRKA THEATRE, BUDAPEST, HUNGARY
<i>Length:</i>	120 MINS
<i>Cast, creative team:</i>	Viktória - Lili Monori / Andrea Spolarics Frank Viktor - Roland Rába Magda - Kinga Mezei / Kata Wéber / Orsi Tóth Argyelán Péter - János Derzsi Policeman - Andrea Spolarics / Sándor Terhes Natasa - Natasa Stork Rudolf - Rudolf Frecska / Zsolt Nagy / Péter Orth Argyelán Tünde - Ágota Kiss SET, COSTUME: MÁRTON ÁGH WRITTEN BY: KORNÉL MUNDRUCZÓ, YVETTE BÍRÓ DRAMATURG: VIKTÓRIA PETRÁNYI ASSISTANT DIRECTOR: ZSÓFIA TŰŰ DIRECTOR: KORNÉL MUNDRUCZÓ LIGHT TECHNICIAN: ZOLTÁN RIGÓ SOUND TECHNICIAN: ZOLTÁN BELÉNYESI PROP MASTER: GERGELY NAGY DRESSER: JÁNOSNÉ CSELIK
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=GRMVJ1n3aGg&t=3s
<i>Link to the full length recording– with password if applicable:</i>	https://www.youtube.com/watch?v=BDDbAn-GpAw
<i>Coproducers:</i>	
<i>Supporters:</i>	Bárka Theatre, Mobilbox, PropClub, Trafó House of Contemporary Arts
<i>Past international tours and festival presentations (venue/festival, city)</i>	-Festival Premières 2008. Strasbourg, France -8th National Theatre Festival 2008. Pécs, Hungary -New Plays from Europe 2008. Wiesbaden, Germany -International Theatre Festival Divadelná Nitra 2008. Nitra, Slovakia -Temps d'Images, La Ferme du Buisson 2008. Paris, France



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	<ul style="list-style-type: none"> -dunaPart - Platform of Contemporary Hungarian Performing Arts 2008. Budapest, Hungary -Kraowskie Reminiscencje Teatralne 2009. Cracow, Poland -KunstenFestivalDesArts 2009. Brussels, Belgium -Wiener Festwochen 2009. Vienna, Austria -Mladi Levi International Festival 2009. Ljubljana, Slovenia -New Drama Action Festival 2009. Vilnius, Lithuania -Homo Novus Festival 2009. Riga, Latvia -Festival De Keuze 2009. Rotterdamse Schouwburg, The Netherlands -20. Europäische Kulturstage 2010. Karlsruhe, Germany -44th BITEF Festival 2010. Belgrade, Serbia -Festival Bo:m 2011. Seoul, South Korea -Santarcangelo Festival 2011. Santarcangelo, Italy -F.I.N.D. 2013. Berlin, Germany -National Theatre of Pécs 2014. Hungary -Transitions Central Europe Festival, Onassis Cultural Centre 2015. Athens, Greece -Santiago a Mil International Theatre Festival 2017. Chile
<i>Number of performers:</i>	10
<i>Total number of people on tour:</i>	16
<i>Basic technical requirements</i>	
<i>Size of stage (width x depth x height)</i>	Frankenstein-project is a site specific performance. We used to play it at authentic locations, like empty shops. The locations always give a lot to the mood of the show.
<i>Scale of venue (small/medium/large)</i>	100 seats
<i>Length of setup and strike:</i>	
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
<p>The spectators sit in a crowded, stuffy container, which is home to Victoria, her relatives and friends, all of them rejects of society who live off expedients, sell stuff, pull small cons. Right now, the container has been rented to a friend who wants to shoot a movie and holds a casting call in the container. After a few talentless candidates have been poked fun at in the typically cynical, "Big Brother" reality-show style, he decides to hire a taciturn young man who does not look as if he were crying even while actually is. It turns out later that the youngster is his son; above all, however, he is a genuine monster although everybody believes he's just playacting. Like in a bizarre reality show, we watch him slaughter all inhabitants of the container over the next couple of hours. At the same time, we are drawn quite unselfconsciously into watching a totally unsentimental social drama, a mix of splatter comedy, casting show and the wild, vibrant reality of those who did not make it in the new society of post-EU-accession Hungary.</p>	



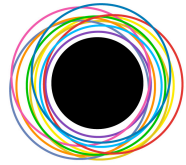
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<i>Reviews (2-3 pieces):</i>	
<p>"Minimal realism and above all absurd, as though a young Harold Pinter had written it." (<i>The British Theatre Guide - England</i>)</p> <p>"The Hungarian Proton Theatre performs its piece in a container. <i>Frankenstein-project</i> is a cavalcade of genres: political tale, melodrama, bloody crime story, movie-within-theatre (...) where experiencing the unexpected triumphs above all." (<i>Libération - France</i>)</p> <p>"But what is all this? Reality program? Installation? The answer: a fictional story where, in the blink of an eye, a seemingly everyday social drama becomes a bloody crime story." (<i>Menų faktūra - Lithuania</i>)</p>	
Other productions currently on tour No 1:	
<i>Title of production:</i>	1 LINK
<i>Year and place of premiere:</i>	2015. BUDAPEST, HUNGARY
<i>Length:</i>	85 MINS
<i>Cast, creative team:</i>	Jake Smiles - Vilmos Vajdai VISUAL - Gábor Karcis COSTUME - Tímea Oláh WRITTEN BY - Jake Smiles DRAMATURG - Anna Veress MUSIC - Krisztián Vranik SFX LIVE - Greg Gergely Erdélyi ASSISTANT DIRECTOR - Dorka Varga DIRECTOR - Gergely Bánki PRODUCER - Dóra Büki PRODUCTION MANAGER - Zsófia Csató TECHNICAL DIRECTOR - András Éltető
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=1Clci5-kKWc&t=2s
<i>Link to the full length recording – with password if applicable:</i>	https://www.youtube.com/watch?v=ZMUI2sV6BXc&t=541s
<i>Coproducers:</i>	Trafó House of Contemporary Arts
<i>Supporters:</i>	KUBIK COWORKING, MTK BUDAPEST FC, UMBRELLA
<i>Past international tours and festival presentations (venue/festival, city)</i>	-National Theatre of Pécs 2016. Hungary
<i>Number of performers:</i>	1
<i>Total number of</i>	6



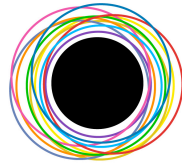
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<i>people on tour:</i>	
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10m x 6m x 4m
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	Set up: 8 hours Strike: 2 hours (right after the performance)
<i>Any particular technical requirement:</i>	
Synopsis/Description of performance (1.500-2.000 characters): Jake Smiles, the hero, lives, kills and loves online. Jake Smiles is the writer's name, a pen name, a nickname in net language. 1 link is Hungarian literature's first online novel, which won first prize from both the jury and the audience of the competition held by Magvető Publishing House and Origo Internet News Site in 2001.	
Reviews (2-3 pieces): „A truly spirited, thoughtful, and tough-as-nails production of the moment. It speaks very validly about our world, which is gradually being absorbed into the cyber-world.” (Csaba Kiss – prae.hu) „It's compact, coherent, and addresses the world (mainly the virtual, which weighs down the real one), people, families, solitude, selfishness, love, deception – purely things that exist and can be experienced.” (Andrea Stuber – stuberandrea.hu)	
Other productions currently on tour No 1:	
<i>Title of production:</i>	WINTERREISE
<i>Year and place of premiere:</i>	2015. BUDAPEST, HUNGARY
<i>Length:</i>	90 MINS
<i>Cast, creative team:</i>	Singer - János Szemenyei Piano - Károly Mocsári Orchestra - Danubia Óbuda orchesre MUSIC Franz Schubert, Hans Zender CONDUCTOR Máté Hámori SET, COSTUME Márton Ágh DRAMATURG Kata Wéber ASSISTANT DIRECTOR Lili Fenyvesi DIRECTOR Kornél Mundruczó TECHNICAL DIRECTOR András Éltető LIGHT TECHNICIAN Zoltán Rigó SOUND TECHNICIAN Dániel Hidvégi
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=M0dB7PbeGq0&t=14s
<i>Link to the full length recording– with password if applicable:</i>	https://www.youtube.com/watch?v=e7CeTMTBRvQ



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<i>Coproducers:</i>	CAFé Budapest Contemporary Art Festival, Danubia Orchestra Óbuda, FILC - Fischer Iván's Apartment Theatre
<i>Supporters:</i>	Opera Vlaanderen After an original production by Opera Vlaanderen in 2014
<i>Past international tours and festival presentations (venue/festival, city)</i>	
<i>Number of performers:</i>	1 singer Piano version: 1 singer and 1 piano Orchestra version: 1 singer and an orchestra
<i>Total number of people on tour:</i>	7 from Proton Theatre 6 from Proton Theatre + orchestra
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	13m x 12m x 6m
<i>Scale of venue (small/medium/large)</i>	Large
<i>Length of setup and strike:</i>	Set up: 12 hours Strike: 2 hours (right after the performance)
<i>Any particular technical requirement:</i>	
Synopsis/Description of performance (1.500-2.000 characters): In 1993, over 160 years after Schubert wrote the cycle of lieder that cannot fail to move audiences to this day, Hans Zender arranged the original piano accompaniment for a small orchestra. He made the voicing of the verses more sensuous, and one now feels the icy wind in one's face...	
Reviews (2-3 pieces): "We get to be witnesses to an extraordinary weaving of theatre, film and music. Kornél Mundruczó approaches a considerably burning theme. It is not simple to address in artistic language a question that raises such passion now. Because of its immediacy, he makes a direct statement." (<i>Máté Csabai - revizor.hu</i>) "In his direction, Kornél Mundruczó offers a topical reading of the left-by-the-roadside motif, the journey one is forced to undertake, dealing with issues of homelessness and refugee life. During the songs, on the projection that fills the background, we see pictures loosely associated with the lyrics, generally depicting the most fundamental activities of human life: resting, eating, hygiene. The director raises the question: What does it mean to be human? What is the minimum requirement for human existence? Is it really enough to ensure the basic needs of life? In the film clips, residents in a refugee camp try to live a complete life with meagre opportunities in the few square meters of living space. Meanwhile, they are constantly confronted with restrictions, the tight borders of their lives." (<i>Kata Kondor - operavilag.net</i>)	
Future productions:	
<i>(Working) title of production:</i>	



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<i>Planned time and place of premiere:</i>	
<i>Coproducers:</i>	
<i>Synopsis/description of the production:</i>	
<i>Basic technical requirements</i>	
<i>Size of stage (width x depth x height)</i>	
<i>Scale of venue (small/medium/large)</i>	
<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>	