



The artist/company	
<i>Name of company/director/choreographer</i>	bodylotion co-dance
<i>If company, name of artistic director:</i>	Julia HADI & Virág ARANY
<i>Website:</i>	http://bodylotioncodance.com/
<i>Facebook page:</i>	https://www.facebook.com/bodylotiondance/
<i>Vimeo/youtube channel:</i>	-
<i>Name of manager:</i>	Luca KÖVÉCS
<i>Email address of manager:</i>	contact.bolocodance@gmail.com
<i>Telephone number of manager:</i>	+36 30 261 89 77
<i>Skype name of manager:</i>	kovecs.luca
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>bodylotion co-dance is an artistic partnership between Virág Arany (Berlin) and Júlia Hadi (Budapest). After graduating from Budapest Dance Academy, they created their first project in 2009 and have been working together ever since. They share an interest both in finding choreographic approaches that pose philosophical dilemmas, and in using the concept of limitation as a creative tool. They create modified micro-realities based on redefining the movements of everyday life and on taking traditional, ritualistic forms of movement from different cultures as their starting point. They consider their duo to be both a form of collaboration and an artistic and aesthetic practice.</p> <p>Virág Arany pursued both her BA and Master's degrees at Budapest Contemporary Dance Academy. During and after her studies she was involved in several international projects and worked with choreographers such as Nigel Charnock, Eléonore Valère-Lachky, and Klári Pataký. In 2013 she moved to Berlin, where she studied at the HZT Inter-University for Dance Berlin and collaborated with artists including Romeo Castellucci, Canan Ereğ, Heike Hennig, and Lyllie Rouvière.</p> <p>Júlia Hadi graduated as a choreographer at Budapest Contemporary Dance Academy in 2011. Between 2009 and 2011 she was engaged at Hodworks as a dancer. Since 2011 she has been focusing on her creative work at bodylotion co-dance and teaching movement and composition to actors.</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>	Duel
<i>Year and place of premiere:</i>	2016 / MU Theatre, Budapest
<i>Length:</i>	50 min



<i>Cast, creative team:</i>	Choreographers: Virág ARANY, Julia HADI Performers: Anna BICZÓK, Julia HADI Consultant: Zsolt VÉGH Music selection by bodylotion co-dance Special thank to: András JUHÁSZ, Endre Vazul MÁNDLI, Stephanie MAHER, Tove SAHLIN, JÜ, Andor ZSÓTÉR Light: Orsolya PETE
<i>Link to the trailer:</i>	https://vimeo.com/199303670
<i>Link to the full-length recording– with password if applicable:</i>	https://vimeo.com/233539604 password: bushido
<i>Coproducers:</i>	Production Partner: Katlan Group
<i>Supporters:</i>	Ministry of Human Capacity, National Cultural Fund of Hungary, SÍN Arts Cultural Centre, Workshop Foundation, pOnderosa
<i>Past international tours and festival presentations (venue/festival, city)</i>	OZORA Festival 2017, Hungary
<i>Number of performers:</i>	2
<i>Total number of people on tour:</i>	4 (2 dancers, 1 light technician, 1 tour manager/production assistant)
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	12x10x4
<i>Scale of venue (small/medium/large)</i>	small (60 people)
<i>Length of setup and strike:</i>	6 hours on the day of the performance + 2 hours strike
<i>Any particular technical requirement:</i>	stroboscope + smoke machine
Synopsis/Description of performance:	
<p>“It could easily happen that the present moment is the zero hour, and the zero hour can easily arrive at this moment.” Yamamoto Tsunetomo</p> <p>A ceremonial dance performance in which the fighter-spirited female activists of bodylotion co-dance peremptorily wait, land on their feet, dodge, confront and take themselves seriously.</p> <p>Rock-solid faith, struggle, truth, fear, waiting, anger, revenge, conciliation? In this new performance we examine the cultural and philosophical roots of duelling, look for signs of it in today’s communication, while we prepare for the “final decisive” battle. What does it mean today to fight a duel and in what kind of everyday situations and personal conflicts does it appear? What ideas, purposes or convictions represent the truth for which we fight today? How do we fight and why?</p>	
<i>Review extracts with links:</i>	
<p>“The performers bash each other with boxes, which spill out some adhesive tape and some</p>	



rope, although this is never used. Watching these women tearing at each other begs the question: what's it all about? What's the point in all these clashes, these pillow fights and box fights and blanket fights? This is a fundamental question, because the piece shows us the precise inverse of an act or deed: instead of duelling and fighting, it gravitates around the incapability of duelling and fighting: it deals with the condition of being unable even to put on your boxing gloves and enter the ring, let alone knock out and annihilate your 'enemy' or tormentor."

*"The characteristic feature of *Duel* is that it resists words, despite the choreography being based on verbal language rather than the distinctive language of movement. To put it another way, standing at the bar after the show is not the place for drawing conclusions; what we have seen and – more importantly – what we have heard makes us want to sit down and think. And this – more than the personal and original approach of the performance, its enigmatic nature or its intellectual subtlety – is, in my opinion, its most significant virtue."*

Krisztina Horeczky, szinhaz.net - <http://szinhaz.net/2016/12/12/horeczky-krisztina-feqyvertelenul/>

Other productions currently on tour No 1:

<i>Title of production:</i>	Step in Time
<i>Year and place of premiere:</i>	2014
<i>Length:</i>	45 mins
<i>Cast, creative team:</i>	Created and performed by: bodylotion co-dance / Virág ARANY, Júlia HADI Music: Zsolt SÓRÉS Light: Orsolya PETE
<i>Link to the trailer:</i>	https://vimeo.com/121273885
<i>Link to the full-length recording – with password if applicable:</i>	https://vimeo.com/138710089 password: Stepin2
<i>Coproducers:</i>	Production Partner: Katlan Group
<i>Supporters:</i>	Ministry of Human Capacity, National Cultural Fund of Hungary, Workshop Foundation
<i>Past international tours and festival presentations (venue/festival, city)</i>	Jan 2017 / NEXTFESZT at Trafó House of Contemporary Arts, Budapest June 2016 / MAXII version at RITUALS Music and Performance Art Festival in Berlin December 2015 / 2 nd Hungarian Contemporary Dance Festival in Berlin October 2015 / Works at Works, Copenhagen June 2015 / Mikser Festival, Belgrade
<i>Number of performers:</i>	2
<i>Total number of people on tour:</i>	4 (2 dancers, 1 light technician, 1 tour manager/production assistant)
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	10x10x4
<i>Scale of venue (small/medium/large)</i>	medium (max 80 people)
<i>Length of setup and strike:</i>	4 hours setup and 2 hours strike



Any particular technical requirement:	none
<i>Synopsis/Description of performance:</i>	
<p>The piece is a duet of two female dancers focusing on capturing the invisible change in time. How do we perceive the change in a process? Is there a graspable moment? How can we be present in the process of transformation? The piece puts shortened fragments of time into movement, building a sequence from small details.</p> <p>The most permanent characteristic of the piece is constant change. The form is minimalist, functional, undecorated. The basic instant of movement that creates the basic instant of time is one step. By repetition it becomes walking. By little alterations of the tempo and quality of the steps the walking becomes all different sorts of motion: marching, running, jumping, changing also the character of the performers, that creates a ground for association to the viewer. Through following the constantly changing repetition of steps the audience can experience and reflect on their own perception of time. The other main theme of the piece is synchronicity. The two performers hold each other's hands through the whole length of the performance, working with the same principles and changing together, at the same time. Emphasizing thus the details of movement and individual differences.</p> <p>For <i>Step in Time</i> the formation got the Rudolf Laban award, the annual prize for the best contemporary performance in Hungary in 2015.</p>	
<i>Reviews:</i>	
<p><i>'This system, no matter how controlled, can still be surprisingly associative: it "opens" and connects the problematic of action, movement and/or dance to a network of live relations. And this is done with graceful, sometimes frivolous sometimes humorous and ironic gestures, with enough self-reflexion, by reacting to momentary personal and existential situations. Fresh, playful, smart, sensible - "sassily minimalistic": contemporary.'</i> (László Százados)</p> <p><i>"They impose the eights strutted, like parading horses, softly, mysteriously, rhythmically, shaking their butts, and with exaggerated, mechanical movements. Impose them once with empty gaze, once catching the eye of the audience, or mischievously smiling at each other, one idea creating the next, until they suddenly collapse on the ground sweating and disheveled..."</i> (Csaba Králl)</p> <p><i>"The girls build up a fragile structure on the stage, where concepts like dependence, freedom or space and time are uninterpretable because intellect is being replaced by a much more basic and honest existence. It is only this hard. Only this simple. Just like us..."</i> (László Fülöp)</p>	



Future productions:	
<i>(Working) title of production:</i>	FEAR NO MORE
<i>Planned time and place of premiere:</i>	Autumn 2018, Zagreb / Budapest
<i>Coproducers:</i>	Be SpectACTive Creative Europe project
<i>Synopsis/description of the production:</i>	
<p>A debate performance investigating our common warrior history.</p> <p>With FEAR NO MORE we would like to create a playful, participative and educational event in order to find ways how to be ready and quick to act on an individual and group level through rediscovering and tracing our common warrior history. The most fitting form for this topic would be a lecture / debate performance. We would like to share a historical and cultural overview on conflict management, military strategies, assertion of interests as well as invent group games that are exercising, practice reactions to different forms of threat, crisis, catastrophes, global stress, zombies.</p> <p>In the creation process we would like to research different studies on strategy, tactics, manipulation and consult/collaborate with life-coaches about practical tools of empowerment.</p> <p>Following this research the second phase would be working with a closed group in a few days long workshop to experiment and try different possibilities outlined during the research period. The focus is to find innovative, interesting, new ways of activating the audience by offering a safe, open environment for participation. It is crucial for us to design both verbal and physical practices for the participants because it generates a deeper understanding and experience on individual and group level as well.</p> <p>The outcome wishes to reflect on everyday conflicts and to respond to the continuous global uncertainty and anxiety generated by world politics/media. It also strives to ease the growing feeling of helplessness we experience as individuals as well as a community. We would like to create an imaginary space where people can playfully get a better understanding of their communication skills and get reassurance that their choices do matter and have impact.</p>	
Basic technical requirements	
<i>Size of stage (width x depth x height):</i>	10mx10mx5m
<i>Scale of venue (small/medium/large):</i>	medium/large (max 150 people)
<i>Any particular technical requirement:</i>	led screen (6 sqm), site specific-audience placed on stage
<i>Total number of people on tour:</i>	6
<i>If foreseen basic technical requirements of the production (size of stage, total number of people on tour)</i>	