

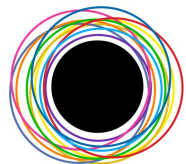
dunaPart4

Platform of Hungarian Contemporary Performing Arts

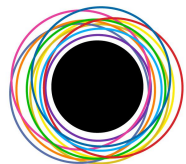
29 Nov - 2 Dec 2017, Budapest

The artist/company	
<i>Name of company/director/choreographer</i>	STEREO Akt in coproduction with Lifeboat Unit
<i>If company, name of artistic director:</i>	MARTIN BOROSS
<i>Website:</i>	WWW.STEREOAKT.HU
<i>Facebook page:</i>	https://www.facebook.com/stereoakt
<i>Vimeo/youtube channel:</i>	
<i>Name of manager:</i>	Schön Edina
<i>Email address of manager:</i>	edina@stereoakt.hu
<i>Telephone number of manager:</i>	+36209730343
<i>Skype name of manager:</i>	
<i>Introduction of company/director/choreographer, artistic statement (1.000.1.500 characters):</i>	
<p>STEREO Akt is an artist collective from Budapest that has created project-based, site-specific and staged productions since 2013. In STEREO Akt performances, theatre is an <i>event</i> and the viewer is a participant, although participation is just a proposal. STEREO Akt projects adopt intensive involvement of and reflection on civil society.</p> <p>Martin Boross has directed over 10 <i>event-based</i> theatre performances, in which he has experimented with the unconventional positioning and participation of the audience.</p> <p>STEREO Akt performances are very diverse in theme and form, yet share similarities based on the attitude of the theatre maker: Boross always starts out from the question of what will happen to the viewer. This is the reason for attributing dramatic roles to the audience: a postman, a member of a village community, a demonstrator, an escaping tourist, a witness, a hostage or a homeless person. He is interested in interaction as the dramaturgical technique required in order to activate a deeper and more intensive level of perception.</p> <p>STEREO Akt's works have been shown at the Trafó House of Contemporary Arts (Budapest), Jurányi House (Budapest), MU Theatre (Budapest), Oerol Festival (Terschelling, Netherlands), Fast Forward Festival (Braunschweig, Germany), Copenhagen STAGE Festival (Denmark), Passage Festival (Helsingør, Denmark), Konfrontacje Festival (Lublin, Poland), FiraTàrrega Festival (Tàrrega, Spain), SKUPI Festival (Skopje, Macedonia), and Single Carrot Theatre (Baltimore, USA).</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	Addressless - vagabond role game -
<i>Year and place of premiere:</i>	2016
<i>Length:</i>	135 min
<i>Cast, creative team:</i>	On stage: Gyula Balog, Mária Kőszegi, Zola Szabó Leader of the game, expert: Réka Szenográdi



	Author: Gábor Fábrián and the cast Dramaturgue: Ambrus Ivanyos Music by István Rimóczi Set and costumes: Zita Schnábel Graphic design: Luca Szabados Game developpers: Ágnes Tar, László Bass, Bálint Csató, Márton Gosztonyi, Róbert Jakus Consultant: László Bass Production assistants: Tímea Török, Dóra Tési Production manager: Dóra Trifonov Director: Martin Boross
<i>Link to the trailer:</i>	https://vimeo.com/199427532
<i>Link to the full length recording– with password if applicable:</i>	
<i>Coproducers:</i>	Mentőcsónak Egység
<i>Supporters:</i>	Budapest Bank Budapestért Alapítvány
<i>Past international tours and festival presentations (venue/festival, city)</i>	Thealter Fesztivál, Szeged, Hungary
<i>Number of performers:</i>	4
<i>Total number of people on tour:</i>	7
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	n/a
<i>Scale of venue (small/medium/large)</i>	small/medium
<i>Length of setup and strike:</i>	3 hours set up and 2 hours strike
<i>Any particular technical requirement:</i>	n/a
<i>Synopsis/Description of performance (1.500-2.000 characters):</i> Do you know where will you sleep tonight? And what's the weather going to be like then? How many times a week do you eat a warm meal? When was the last time you had a shower? Have you ever asked strangers to give you money? How do you see yourself in half a year? Every day, around 2-3 people lose their homes in Hungary. Only huge support, outstanding determination and enormous luck can help them out of this situation. The cooperation between Mentőcsónak Egység and STEREO Akt is an interactive theatrical board game, where we find ourselves standing in the shoes of homeless people. We have to live and survive half a year without any place to live. The act is performed by four people: two actors, a homeless activist and a social worker, who – as an expert – helps us to gain insight into this truly unknown world. The play is for adults and high school children, and is a status report about our society, which highlights the causes of personal aspects of homelessness, and questions all the stereotypes that state “you are worth as much as you earn” and “if you are poor, you have only yourself to blame”.	
<i>Review extracts with links (2-3 pieces):</i> “A street, a bench, a homeless shelter. Loneliness, indignity, shame. A couple of nice words, a talk can sometimes mean more than a few forints. This play opens your eyes, so you can see behind things, and other people's lives as well. However, as the ending shows, there is	



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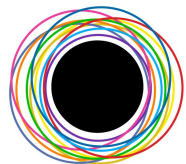
no winner of this game. “Addressless” had a great impact on me that lasted several hours after the play. It is something that everyone needs to experience in order to see, not just to watch.” (Radó Lili, <http://thealter.hu/magyar/2017/blog-jr/165>)

“The evening, rich in content and occasionally shocking, consists of a chain of playful and meaningful small scenes, providing immense knowledge about the lives of homeless people, the traps they face in Budapest and the hopelessness of the support system. The reasoning of our fellow spectators and the debates we engage in are also illuminating. For example, the issue of how we play this game: do we only count the money and want to win? Or do we realize that we have to think about people, and not force them to live on the streets in January simply in order to save money? Because one month in such a situation is like eight years for the person in question.

We, the participants, fall in traps a lot, our decisions are mainly theatrical and not lifelike, as theatre concentrates, dramatizes and magnifies. Martin Boross (supported by a strong team of experts) maintains a delicate balance in this difficult issue with ease, showing destinies, life situations and numbers, but also teaching and sensitising, without resorting to melodrama.” (Tompá Andrea, Magyar Narancs, <http://magyarnarancs.hu/szinhaz2/a-reszvetel-a-fontos-101755>)

Other productions currently on tour No 1:

<i>Title of production:</i>	Last Chance Clinic
<i>Year and place of premiere:</i>	2017, Trafó House of Contemporary Arts
<i>Length:</i>	105 mins
<i>Cast, creative team:</i>	Actors: Károly Hajduk, Anna Hay, Julia Jakubowska, Tamás Ördög, Sándor Terhes Music: Márk Bartha Scenography: Jenny Horváth Video Animation: Gábor Karcis Light: Kata Dézsi Technical leader: Márk Szapu Production Assistant: Réka Budavári, Julcsi Szabó Producer: Anikó Rác Dramaturg: Gábor Thury Director: Martin Boross
<i>Link to the trailer:</i>	https://vimeo.com/203430581
<i>Link to the full length recording – with password if applicable:</i>	https://vimeo.com/210073050 password: stereolastchance
<i>Coproducers:</i>	Trafó House of Contemporary Arts
<i>Supporters:</i>	Ministry of Human Capacities, National Cultural Fund of Hungary, FÜGE Production, Artus Stúdió
<i>Past international tours and festival presentations (venue/festival, city)</i>	-
<i>Number of performers:</i>	5
<i>Total number of people on tour:</i>	10
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	13x13x6

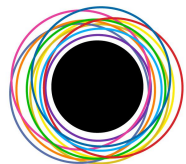


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<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	6h / 3h
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
STEREO Akt: Martin Boross-Gábor Thury: Last Chance Clinic After launching an attempted coup d'état, a band of radical freedom-seeking militants occupy a television studio in order to address the population, demanding that the people resist the ruling regime's new 'Clear Eyes' program, which aims at isolating the population from what it sees as the more unpleasant aspects of life. The government plan to protect citizens from malevolent spirits and harmful influences, and give them a new perspective and general sense of satisfaction, by using a method that is, among other things, a biological experiment. The militants' act of violent rebellion against the 'Clear Eyes' program fails to gain support, and by the end of the day the revolution has been crushed. Years later, awakening from a long slumber, the audience members who had been taken hostage in the television studio find themselves in a rehabilitation clinic, where attempts are made to reintegrate them into the now-flourishing society by erasing their unpleasant memories. But there is only space for those who are willing to learn how to see with new eyes, and who are capable of forgetting what needs to be forgotten. The workers at the clinic select Áron – the man who foiled the terror attack – to relive the unhappy experiences of his own past. The nurses call up his memories and replay them as if in a living wax museum. A narrator – the Chief Doctor – and his staff guide the audience through the story in order to help them interpret what they are seeing, as live events, and the performance itself, are manipulated. This fable of a utopia-cum-nightmare is concerned with modern brainwashing, how the media and the political world find the 'weak points' which allow us to be controlled, and the nature of intentional isolation – from facts, from information, from other cultures, and finally, from each other.	
<i>Reviews (2-3 pieces):</i>	
The performance of STEREO Akt draws on the fears and lies in our common affairs to the everyday life of a private person, and then returns to public life. Just like Áron, we are unsure, we have phobias and anxieties, we fight with our loved ones in the same way as we do with our wider environment, and the more straightforward, sceptical and critical we are, the more likely we are to remain ourselves. Rightfully, sometimes we may feel that it would be more convenient to make compromises, even if they come with lies or even self-indulgence. Szarka Károly, http://www.prae.hu/index.php?route=article%2Farticle&aid=9679) Every aspect of the story is relevant (...) The view is dynamic as well: they make the audience's eyes work the whole time by using different spaces, rooms and objects: the	



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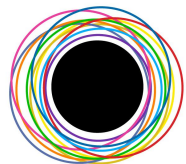
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revolving stage in the middle surrounded by the six-sided auditorium, the projector, and the transformable elements act as new sources of inspiration.

Other production currently on tour No 2:

<i>Title of production:</i>	ETIQUETTE – or The Perfect Human
<i>Year of premiere:</i>	2016
<i>Length:</i>	85 mins
<i>Place of premiere:</i>	Jurányi House
<i>Cast, creative team:</i>	Creators, Actors: Martin Boross, Jakubowska Julia Narrator: Sándor Terhes Text: Martin Boross, Gáspár Téri Voice-design, music: Márk Bartha, Szabolcs Tóth Scenography: Eszter Kálmán Lights: Gábor Kocsis Technical support: Márk Szapu Dramaturg, production assistant: Gáspár Téri Production assistant: Brigitta Varga Producer: Anikó Rác Director: Martin Boross
<i>Link to the trailer:</i>	https://vimeo.com/157158858
<i>Link to the full length recording – with password if applicable:</i>	https://vimeo.com/158698890 password: etikettstereo
<i>Coproducers:</i>	
<i>Supporters:</i>	Staféta Program, Budapest Főváros Önkormányzata, Füge Produkció, Emberi Erőforrások Minisztériuma, Nemzeti Kulturális Alap, Jurányi Produkciós Közösségi Inkubátorház
<i>Past international tours and festival presentations (venue/festival, city)</i>	Contemporary Drama Festival (Budapest) Theater Festival (Szeged, Hungary)
<i>Number of performers:</i>	2
<i>Total number of people on tour:</i>	5
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	6x13x4
<i>Scale of venue (small/medium/large)</i>	small
<i>Length of setup and strike:</i>	6h / 2h
<i>Any particular technical requirement:</i>	
<i>Synopsis/Description of performance (1.500-2.000 characters):</i> ETIQUETTE – or The Perfect Human Documentary on nature in a speaking room A documentary on nature and a fashion show on stage. The viewers arrive as guests to someone's home but it all turns into an absurd lesson on common courtesy. Or rather a round trip in the hidden, instinctive chambers of our brains. Through lust, gobbling, stomping and duels we learn appropriate ways of anxiousness, behaviour, compliance – while preserving the highest degree of political correctness and politeness. We would all like to be good. But good is not enough, perfection is the goal. And it is not enough to be perfect - you have make it apparent.	



We follow the two figures on stage as though looking through the walls of a terrarium guided by the voice of the cheeky and honest Narrator through a headphone whispering in our ears.

Reviews (2-3 pieces):

STEREO Akt does not let you just watch. It asks you questions, crawls inside you, makes you do things. "Etiquette" is about the imperfections of man as a human being, hidden in the role of the spectator. Questions make them come to the surface, however. The safe environment of the theatre is gone, and the play becomes real. This makes the situation really exciting. (Kiss Csaba, <http://www.prae.hu/article/8992-lehull-az-alarc/>)

We always want something else than what is given. Or at least circumstances that are ideally composed in everyday life and "stage life" as well. With Martin Boross, STEREO Akt continuously challenges our expectations of this kind with great success in "Etiquette". (Csatádi Gábor, <http://www.potszefoglalo.hu/2016/03/16/tokeletlen-tokeletesseg/>)

In the evening, when we close the door behind us and no one sees us, we shout at our children, hit our wives, leave the trash around, piss into a tub and swear out loud. Meanwhile we care too much about ourselves. We imagine that our life is a movie. But this is not true. It is not a movie, and even if it was, no one would watch it. Because it's boring. Because it's petty. Because it's miserable. Because, even if we do not want to, we make mistakes, mistakes that make us feel ashamed. Because even if we do not want to, we commit errors, and we are ashamed about the fact that no one is infallible. <http://thealter.hu/magyar/2016/blog/694>

In spite of the idea of social norms, it conceals the persistent imperfection of a living person by claiming that it exposes perfect human beings, while showing itself up as a weak, frail and ordinary reflection. (Kovács Natália: Íme az ember, Élet és Irodalom)

Future productions:

<i>(Working) title of production:</i>	Protected Men
<i>Planned time and place of premiere:</i>	Jurányi Incubator House
<i>Coproducers:</i>	FÜGE Produciton
<i>Synopsis/description of the production:</i> Based on Robert Merle's novel, the production will examine gender-related issues in our times.	
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	n/a
<i>Scale of venue (small/medium/large)</i>	medium/large
<i>Any particular technical requirement:</i>	n/a
<i>If foreseen basic technical requirements of the production (size of stage, total number of people on tour:) Planned touring crew is about 12 people.</i>	