



dunaPart4

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

The artist/company	
<i>Name of company/director/choreographer</i>	Zsuzsa Rózsavölgyi – SIN Production
<i>If company, name of artistic director:</i>	
<i>Website:</i>	www.sinarts.org
<i>Facebook page:</i>	https://www.facebook.com/SINCultureCenter
<i>Vimeo/youtube channel:</i>	https://vimeo.com/user20772635
<i>Name of manager:</i>	Anikó Rác
<i>Email address of manager:</i>	racz@sinarts.org
<i>Telephone number of manager:</i>	+36 20 525 1551
<i>Skype name of manager:</i>	raczaniko72
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Zsuzsa Rózsavölgyi studied at SEAD and P.A.R.T.S., and she has been making her own choreography for 10 years now. She worked on the <i>Rabbit Project</i> with David Zambrano, during which he invented the improvisation technique known as “Passing Through”. Rózsavölgyi was a member of the Rosas Dance Company in 2004-2009, and worked as choreographic assistant to Thierry de Mey in the project titled <i>Simplexity</i>. In her works, Rózsavölgyi is keen to collaborate with visual artists and to employ digital technology and sound design. She is also active as a teacher. She is currently working towards two master’s degree: a Dance Pedagogy Master at the Budapest Contemporary Dance Academy, and an Arts and Science Master at the University of Applied Arts Vienna.</p>	
<i>If relevant, any other activities of artist:</i>	
<p>Zsuzsa has wide-ranging experience as a professional teacher. Having to heal her own injuries while creating demanding pieces for her dances led her to develop her own preventive and progressive method, which she calls “Soft Tissue Balancing”. She devised this approach from her studies on the fascia meridians and from the concept of tensegrity within the structure of the body. She applied this method to train her dancers for her previous work: <i>Old Pond and Meduse</i>.</p>	
Production in the dunaPart selection:	
<i>Title of production:</i>	1.7
<i>Year and place of premiere:</i>	2016, MU Theatre
<i>Length:</i>	60 mins
<i>Cast, creative team:</i>	Concept and choreography: Zsuzsa Rózsavölgyi Music: Ryan Seaton Animation: Viktor Vicsek Light: Zoltán Nagy Production manager: Dóra Trifonov
<i>Link to the trailer:</i>	3min trailer: https://vimeo.com/194012352 1min trailer: https://vimeo.com/194011462



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Link to the full length recording – with password if applicable:	https://vimeo.com/192747720 password: 1.72016
Coproducers:	SÍN Arts and Culture Centre
Supporters:	National Cultural Fund of Hungary, MU Theatre, Budapest Municipality, Baryshnikov Arts Centre, Staféta, Füge Production, BVA Budapest Nonprofit Ltd The production was realised within the framework of Staféta, a programme by the Budapest Municipality
Past international tours and festival presentations (venue/festival, city)	
Number of performers:	1
Total number of people on tour:	3
Basic technical requirements	
Size of stage (width x depth x height)	10 x 10 x 4,5
Scale of venue (small/medium/large)	small
Length of setup and strike:	-
Any particular technical requirement:	-
Synopsis/Description of performance:	
<p>Zsuzsa Rózsavölgyi investigates the female body, its role in today's society, and the factors that affect its "success" or otherwise, exposing taboos and personal confessions about living in a female body, in a solo piece that combines performance with lecture.</p> <p><i>"The starting point of my solo piece is that my whole being is communication itself. All I need to do is simply exist in order to communicate some meaning. The size, colour, smell and condition of my body, and above all its gender, will communicate a context in which I exist, a character, a role that I have opted to take. When faced with a female body on stage, what do people actually see? What can a female body communicate about the roles that we choose to play and the roles that are pressed upon us by society? How can we transform this female body into a free entity of self-expression?"</i> (Zsuzsa Rózsavölgyi)</p> <p>Zsuzsa Rózsavölgyi's self-composed, playfully humorous solo piece, which is backed with video inserts highlighting a number of social aspects of the female body, explores how society restrains and curtails female nature through the phenomena of tradition, advertising, manipulated media, or mere tomfoolery. All this is conveyed in an uncontrived and personal manner, through movement and dance that is devoid of all fabrication, which has the effect of making us feel that we too could be up there on stage alongside the performer, even with our imperfect bodies, sharing her thoughts. By unpicking the roles of a modern woman, we arrive at the ultimate problem: should we offer up our biological capacities to the service of society in order to raise the European birth rate, which currently stands at 1.7 (hence the title of the performance), or should we solve the approaching demographic crisis in Europe through immigration? Why should we even care, if we feel that the way we are treated in our society is not fair and not politically correct?</p> <p>Following her participation at the previous dunaPart, Rózsavölgyi was invited on a three-week residency at the Baryshnikov Arts Center in New York. There, in a more intense city</p>	



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than her customary environment, where issues of gender are seen in a completely different light, she began to work on her solo piece. Together with her collaboration with New York-based musician Ryan Seaton, this led to the creation of the work titled *1.7*.

Review extracts with links:

Other productions currently on tour No 1:

<i>Title of production:</i>	Meduse
<i>Year and place of premiere:</i>	2016, Trafó House of Contemporary Arts
<i>Length:</i>	60 mins
<i>Cast, creative team:</i>	Choreographer: Zsuzsa Rózsavölgyi Performers: the students of SEAD Music: Bánk Sály Lights: Zoltán Nagy Production manager: Anikó Rácz
<i>Link to the trailer:</i>	https://vimeo.com/180718436
<i>Link to the full length recording – with password if applicable:</i>	https://vimeo.com/175684092 password: meduse2016
<i>Coproducers:</i>	SÍN Arts and Culture Centre, Trafó House of Contemporary Arts
<i>Supporters:</i>	Salzburg Experimental Academy of Dance (SEAD), Austrian Embassy
<i>Number of performers:</i>	21 students
<i>Total number of people on tour:</i>	3 – 1 choreographer, 1 light designer, 1 tour manager/assistant

Basic technical requirements

<i>Size of stage (width x depth x height)</i>	12 x 12 x 4,5
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	8 hours on the day of the show
<i>Any particular technical requirement:</i>	Video projection

Synopsis/Description of performance:

Zsuzsa Rózsavölgyi worked with 21 students of the Salzburg Experimental Academy of Dance (SEAD) on the choreography built around the sensation of the body in a constantly changing environment. The proposition of change and stability and how it manifests itself in ecological systems.

The choreographed homeostasis, dynamic equilibrium and “flux of nature” refers to environmental activist, author and deep ecologist Joanna Macy’s “greening of the shell” concept. How can humans shift from ego-self to eco-self. How can we begin to develop a sense of connectedness and compassion with other living forms on the planet?

The educational project consist of a 3-week workshop with 5 to 7 trios of undergraduate dance students held by the choreographer and the stage presentation of the piece.



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Reviews:

"She is a choreographer of ecology-awareness, who offers the opportunity to be amazed starting from her own sensations. The choreography of Rózsavölgyi elates what we see when examining the depth of lakes, seas and oceans to a level of movement poetry. Captain Cousteau in a female body – who discovers and makes us discover. And whose imagination embraces everything that can be translated from the living, abundant nature into organic movement culture. A whole evolution chain is pictured and developed here rooting in bio-romanticism known in visual arts using elements of micro-movements and micro-sequences. It is all multiplied and amplified by the twenty-one dancers, while each of them develop the movement in their own personal way with playful variants." **(Csaba Králl, ÉS)**

"Meduse is a performance that is simply good to watch. But there is a lot more than that into it: poetry, philosophy, ecology – not stuffed in it but in a way opening all possibilities to the viewers to join into the flow and swim in it in the direction whatever they choose." **(Lilla Turbuly, www.tanckritika.hu)**

"The cumulating movement that pulsates to the magical inner rhythm gradually lift the dancers from the progressively lift the dancers off the ground: they are gradually structured into groups, settlements, until they compose a diagonal running across the whole stage. By then the murmur shapes into the recognisable rumbling of the waves hitting the shore. The dancers sway on their back, they helplessly push themselves, ripple, lash in the wake of the waves. The lengthy, beautiful scene is so strong that we can practically smell the salty haze of the sand." **(Tamás Halázs, www.szhaz.net)**