



# dunaPart4

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

The artist/company	
Name of company/director/choreographer	<b>Kristóf KELEMEN–Bence György Pálinkás</b>
If company, name of artistic director:	
Website:	
Facebook page:	<a href="https://www.facebook.com/hungarianacacia/">https://www.facebook.com/hungarianacacia/</a>
Vimeo/youtube channel:	
Name of manager:	<b>Judit BÖRÖCZ</b>
Email address of manager:	<a href="mailto:boroczjudit@gmail.com">boroczjudit@gmail.com</a>
Telephone number of manager:	+36.20 3523080
Skype name of manager:	borocz-judit
<p><i>Introduction of company/director/choreographer, artistic statement (1.000.1.500 characters):</i> example:</p> <p><b>Kristóf Kelemen</b> is a young director, whose most recent production <i>While You Are Reading This Title, We Are Talking About You</i> was a great success and was presented at several Hungarian and international festivals, including Temps D'Image Festival in Cluj and TESZT Festival in Timisoara. Kristóf Kelemen graduated as a dramaturge at the University of Theatre and Film Arts in Budapest. He is a director based in Budapest, working as dramaturge at the Radnóti Miklós Theatre. He is currently a DLA student at the University of Theatre and Film Arts.</p> <p><b>Bence György Pálinkás</b> is currently a student at the Doctoral School of the Hungarian University of Fine Arts. He works in collaborative art projects, holds experimental classes in public education, runs a project room, and is a board member of the Studio of Young Artists' Foundation. Recent exhibitions: <i>The Specific Emotional: Between The Repetition and The Event</i>, Liljevalchs Hubb, Sweden; <i>The Promised Light</i>, Tartu Valgus Festival, Estonia; <i>#Bartók</i>, CAFE Budapest, Ludwig Museum, Hungary; <i>On The Edge</i>, Tabačka Gallery, Slovakia.</p>	
<p><i>If relevant, any other activities of artist – i.e. teaching practice, workshops, history as guest direction/choreography etc.:</i> <i>Vegetal Mediations: Plant Agency in Contemporary Art and Environmental Humanities</i> conference, Ágnes Bakk and Bence György Pálinkás: <i>Invasive Alien?</i>, Translocal Institute, Central European University</p>	

Fanni Hegedűs–Kitti Gosztola–Bence György Pálincás: <i>Global Villager Instruments</i> , making musical instrument from invasive plants, collaborative project, OFF-Biennále Budapest
Kitti Gosztola–Bence György Pálincás: <i>Fables - Stories of Alien Plants and Animals</i> , documentary series, OFF-Biennále Budapest

<b>Production in the dunaPart selection:</b>	
<i>Title of production:</i>	<b>Hungarian Acacia (post-fact documentary play)</b>
<i>Year and place of premiere:</i>	May 2017, Trafo House of Contemporary Arts, Budapest HU
<i>Length:</i>	70 min
<i>Cast, creative team:</i>	Performers: Angéla EKE, Katalin HOMONNAI, Kristóf KELEMEN, Márton KRISTÓF, Bence György PÁLINCÁS Music: Márton KRISTÓF Director's assistant: Anita TOTOBÉ Coordination: Réka Judit KISS Production manager: Ágnes Karolina BAKK Set design: Dániel BALÁZSI, Fanni HEGEDŰS Technical assistance: Márk SZAPU Photography: Krisztina CSÁNYI Director, concept: Kristóf KELEMEN, Bence György PÁLINCÁS
<i>Link to the trailer:</i>	<a href="https://www.youtube.com/watch?v=z8wkVwf_XvA">https://www.youtube.com/watch?v=z8wkVwf_XvA</a>
<i>Link to the full length recording–with password if applicable:</i>	<a href="https://drive.google.com/file/d/OB3TbrD2jsHjCb3FSczQwc1g2Ykk/view?usp=sharing">https://drive.google.com/file/d/OB3TbrD2jsHjCb3FSczQwc1g2Ykk/view?usp=sharing</a>
<i>Coproducers:</i>	Trafó House of Contemporary Arts, Workshop Foundation
<i>Supporters:</i>	Ministry of Human Resources, National Cultural Fund, Jurányi Art Incubator House
<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>	8
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	6,50m x 6m x 3,75m
<i>Scale of venue (small/medium/large)</i>	
<i>Length of setup and strike:</i>	12 hours
<i>Any particular technical requirement:</i>	Lighting requirements: 22 floodlights and spotlights, 1 light bulb, dimmer Sound requirements: 2 speakers, mixer, handheld mic, 2 DI unit Visual requirements: projector, screen approx. 4 meters wide Other requirements: fog machine
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
<b>Plant story on an alien species that became Hungary's most patriotic tree.</b>	

The *black locust* or *false acacia* tree, considered the most Hungarian tree by 63% of the Hungarian population, arrived 300 years ago from North America, and took root in a Hungarian aristocrat's garden. After centuries, this exceptionally persistent and adaptive species outpaced all native types to become Hungary's most widespread tree. Nevertheless, the black locust is divisive and triggers a range of emotions among Hungarians. Many environmentalists dislike and criticize the tree, while thousands of other people earn a living from it.

In 2014, a new EU regulation was passed on the prevention, eradication and management of several alien species. Ecological issues suddenly became mixed up with politics. Surprisingly, the ruling party of Hungary, led by Viktor Orbán, despite previously suggesting the possibility of eradicating the invasive alien black locust tree, now voted against the regulation, and used the case as an argument in their anti-Brussels campaign, saying "We send this message to Brussels! We are protecting the Hungarian land, the free pálinka distillation, the honey, and the black locust!"

This production tells how the native American black locust tree became a national and political symbol in Hungary. How can a tree, living its limited life, become subject to political debates? How do politicians exploit carefully selected or even manipulated ecological facts about the black locust?

Based on this, Kelemen and Pálinkás launched a new movement, aiming to reframe the black locust as a symbol of open society. Members of the movement visited politically symbolic locations, and popularized a new, liberal, and receptive ideal of a community via black locust planting events. "Anybody who can take root in Hungarian soil can be Hungarian." In the performance, participants re-enact these actions, play music, and recite political speeches, and they also present their future plans.

The question is: is their movement going to take root? Will they be as persistent as the black locust trees now thriving in dry flatlands and abandoned mines?

*Review extracts with links (2-3 pieces):*

"The genre of the performance is balanced between the labor movement's choral speaking, educational slam poetry, and multimedia performance." (Sisso Artner, szinhaz.net, <http://szinhaz.net/2017/06/21/artner-szilvia-sisso-az-akac-is-ut/>)

"To understand the performance one doesn't need any special botanical knowledge; the production doesn't take sides in ecological questions either. But it does point out clearly how various ideologies that use scientific facts in their arguments (taken out of context) exploit the black locust tree in order to prove their views or justify their own personal interests." (Kitti Gosztola, Artmagazin)

**Other productions currently on tour No 1:**

<i>Title of production:</i>	<b>While you are reading this title, we are talking about you</b>
<i>Year and place of premiere:</i>	19 th March 2016, Trafó House of Contemporary Arts (Budapest, HU)
<i>Length:</i>	100 mins
<i>Cast, creative team:</i>	Angéla Eke, Alexandra Horváth, Márk Horváth, Judit Tarr, Tamás Rétfalvi (actors), Virág Pázmány (set), Orsolya Nagy (dramaturge), Anita Totobé (director assistant), Márk Szapu (light), Veronika Vajdai (organization), Klaudia Antal (production), Kristóf Kelemen (director)
<i>Link to the trailer:</i>	<a href="https://www.youtube.com/watch?v=Ijm7vlrd_HE">https://www.youtube.com/watch?v=Ijm7vlrd_HE</a>
<i>Link to the full length recording– with password if applicable:</i>	
<i>Coproducers:</i>	
<i>Supporters:</i>	Independently Together (FÜGE), Trafó House of Contemporary Arts, NKA, EMMI
<i>Past international tours and festival presentations (venue/festival, city)</i>	Temps D'Images (Cluj/RO), Contemporary Drama festival (Budapest/HU), NextFest (Budapest/HU), DESZKA (Debrecen/HU), TESZT (Timisoara/RO), POSZT (Pécs/HU)
<i>Number of performers:</i>	5
<i>Total number of people on tour:</i>	9+ busdriver
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	13m x 4m
<i>Scale of venue (small/medium/large)</i>	
<i>Length of setup and strike:</i>	2 hours set-up, 3 hours rehearsal time
<i>Any particular technical requirement:</i>	Lightening requirements: 8 x PC 650W Sound requirements: 4 speakers in stereo in the four corners, 8 channel mixer, 6 DI boxes, 1 handheld mic with boom stand, 1 wireless mic (handheld) Visual requirements: 1 projector, 1 screen approx. 4 meters wide Other requirements: 6X0,5 litre still water
<i>Synopsis/Description of performance (1.500-2.000 characters):</i>	
<p>The documentary theatre production is based on a students' performance of Peter Handke's play <i>Offending The Audience in the socialist area</i>. The performance – which was held on the stage of the University of Theatre and Film Arts – was interrupted by Ottó Ádám, the head of the department, who left the room expressing his displeasure. The director and the writer of the play <i>While are you reading this title, we are talking about you</i> asked those who were a witness to the case. The documentary performance starts with the reminiscence of this case, which is just a springboard for the present actors to talk about the opportunities of an entrant, the actor training at the university, the possibilities of making a living by theatre, the generation gap in theatre etc. The aim of this performance is to start a conversation between</p>	

*the different generations of theatre-makers, but due to the generality of the questions everybody can connect to the performance.*

*Reviews (2-3 pieces):*

*“Through their own stories, they are talking about us, those, who allows the old habitual strategies to survive because of laziness, fatigue and negligence.” **Kornélia Deres, szinhaz.net***

*„It is difficult to talk about this performance, there are so many relevant approaches and the raised questions are diverse: the Hungarian theatre and innovation; what we regard as a performance; can we look at ourselves in a losing position; is it allowed to be offended; problems and starting a career. I don't mind, even so I feel that we are going to remember this brave attempt to deconstruct hierarchy many years later.” **Noémi Herczog, Élet és Irodalom***