



# dunaPart4

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

<b>The artist/company</b>	
<i>Name of company/director/choreographer</i>	GroundFloor Group
<i>If company, name of artistic director:</i>	Ferenc Sinkó
<i>Website:</i>	<a href="http://www.groundfloor.ro">www.groundfloor.ro</a>
<i>Facebook page:</i>	<a href="https://www.facebook.com/GroundFloor-Group-188989937826219/">https://www.facebook.com/GroundFloor-Group-188989937826219/</a>
<i>Name of manager:</i>	Kinga Kelemen
<i>Email address of manager:</i>	office@groundfloor.ro
<i>Telephone number of manager:</i>	00 40 748 144 322
<i>Skype name of manager:</i>	kinga_kelemen
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>GroundFloor Group is a company from Cluj-Napoca, Romania, a member of the independent contemporary art space, Fabrica de Pensule. As a project-based dance/theatre company, the group produces the work of director and choreographer Ferenc Sinkó: "Parental Ctrl" (2015) "Parallel" (2013), "Divas" (2011), "post.sync" (2010), "Message" (2009) and "sunSET"(2007). Mixing art forms and taking an interdisciplinary approach between theatre, dance, video and music, these performances have been presented at several festivals in Europe, including performances at <b>Konfrontacje Teatralne</b> (Lublin, Poland, 2014, 2016), <b>dunaPart • Showcase</b> (Budapest, Hungary, 2015, 2017), <b>Teszt Euroregional Theatre Festival</b> (Timisoara, Romania, 2016) <b>Desire</b> (Subotica, Serbia, 2015), <b>Ex-Ponto</b> (Ljubljana, Slovenia, 2015), <b>Premieres Festival</b> (Karslsruhe, Germany, 2015), <b>Festival Bazaar • identity.move</b> (Prague, Czechia, 2015), <b>International Performance Art Festival</b> (Copenhagen, Denmark, 2015), <b>Interferences</b> (Cluj-Napoca, Romania, 2014), <b>Contemporary Drama Festival</b> (Budapest, Hungary, 2014), <b>National Theatre Festival</b> (Bucharest, Romania, 2014), <b>Perform</b> (Iasi, Romania, 2014), <b>FDR – FEST</b> (Timisoara, Romania, 2014), <b>ATELIER</b> (Sfântu-Gheorghe, Romania, 2014), <b>New Theatre Festival</b> (Arad, Romania, 2014), <b>Romanian Dance Showcase</b> (Bucharest, Romania, 2014)</p>	

<b>Production in the dunaPart selection:</b>	
<i>Title of production:</i>	<b>Parental Ctrl</b>
<i>Year and place of premiere:</i>	2015, Cluj Napoca, Romania
<i>Length:</i>	70 min without intermission
<i>Cast, creative team:</i>	<p><b>Directed by:</b> Ferenc Sinkó <b>Created in collaboration with the performers:</b> kata bodoki-halmen, Kinga Ötvös, Krisztina Sipos</p> <p><b>Dramaturg/Assistant director:</b> Panna Adorjáni <b>Original music:</b> bhkata &amp; the blue screen band <b>Video, light, sound:</b> Attila Almási <b>Visuals, technical assistant:</b> Radu Bogdan <b>Producer:</b> Kinga Kelemen/GroundFloor Group</p>



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<i>Link to the trailer:</i>	<a href="https://www.youtube.com/watch?v=j61xsL1mf80">https://www.youtube.com/watch?v=j61xsL1mf80</a>
<i>Link to the full length recording – with password if applicable:</i>	<b>Link:</b> <a href="https://vimeo.com/154709375">https://vimeo.com/154709375</a> <b>password:</b> parental_ctrl_2015
<i>Coproducers:</i>	Fabrica de Pensule
<i>Supporters:</i>	The performance was created in the frame of Hotspot.art – Contemporary Art and Culture for Communities, a project coordinated by The Paintbrush Factory, and supported by a grant from Norway, Iceland, Liechtenstein and the Romanian Government.
<i>Past international tours and festival presentations (venue/festival, city)</i>	<b>Konfrontacje Teatralne</b> (Lublin, Poland, 2016), <b>Testt Euroregional Theatre Festival</b> (Timisoara, RO, 2016) <b>Like CNDB</b> (Bucharest, RO, 2016) <b>Szentgyörgy-Napok</b> (Sepsiszentgyörgy, RO, 2017)
<i>Number of performers:</i>	<b>3</b>
<i>Total number of people on tour:</i>	<b>8</b>
<b>Basic technical requirements</b>	
<i>Size of stage (width x depth x height)</i>	9m X 10m X 4,5 m
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	Day of the performance – from 8
<i>Any particular technical requirement:</i>	On separate technical description sheet
<i>Synopsis/Description of performance:</i>	
<p>“Parental Ctrl” is a performance-concert about Generation Y and their parents, about the escape from reality and the dependence on virtuality, about the inevitable connections and ruptures between generations.</p> <p>Hungarian, with Romanian/English subtitles</p> <ul style="list-style-type: none"><li>- Hello?</li><li>- Hi, Mum!</li><li>- How are you, sweetheart?</li><li>- I'm OK. You guys?</li><li>- We're OK too. All's fine? Work? Did you get the flu? Do you need money?</li><li>- No, everything's fine. Hey, I have to hang up, I'll call you back later, OK?</li><li>- Of course, I didn't mean to bother, call me whenever you can!</li><li>- OK, bye!</li><li>- Bye, darling!</li><li>-</li><li>- Listen...</li><li>-</li><li>- I love you.</li></ul> <p>- I love you too.</p>	
<i>Review extracts with links:</i>	
<p>“Parental Ctrl does not speak against Generation Y, nor against any other generation.</p>	



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*Rather, it presents an issue by highlighting its key concepts – body, language and time; it reveals the attitude of today's younger generation and presents a number of relevant processes during the performance, but almost completely without any of the common clichés. (...) Although the performance could have easily turned into stereotypical representation, the language it uses, as well as the relationship that members of this younger generation have with their bodies, makes this impossible. The performance is carefully considered and well constructed, and speaks about these issues without falling prey to the arbitrary and popular (mostly media-invented) commonplaces of the generation gap."*

**Gergely Borbála, Játéktér**

*"One of the reasons why Parental Ctrl is an exciting performance is that it deals with an aspect of educational psychology, namely the impossibility of parental detachment, which has never been explored theatrically before. The performance not only discusses this issue (which has always existed, but has gained new meaning with the emergence of Generation Y), but also puts into action one of the most relevant approaches of contemporary theatre. This method of devised theatre does not follow just one single directorial concept; the starting point of the performance is the group of creators as a whole, while the end product is the result of a decentralized and collaborative creative process. (Typically both the main asset and disadvantage of this kind of production lies in its subjectivity. Although it is clear that the central issue discussed in Parental Ctrl is highly relevant to its creators, and this relevance comes across clearly, questions are raised by its one-sided approach: these questions, together with the concept of collective creation, mean that it is important to have an active audience, one that is willing to think together with the creators. Parental Ctrl is an excitingly structured, rich and personal production, whose true effect can only be felt if its partners (audience and performers) view each other as equals, as is the case with parents and children."* **Ferencz Csuszner, Helikon**

*"We felt the same way about our parents and they probably had the same issues with their parents, minus the dependence on virtuality and the escape from reality – we only know about these from books and films.*

*This is why Parental Ctrl is so good: because it is valid for all generations who want to take a look in the mirror. Credit must go to everybody who took part in making this performance a reality, for everyone contributed equally to its creation: the director Ferenc Sinkó, the dramaturg Panna Adorjáni (...) and the three performers, Krisztina Sipos, Kinga Ötvös and Kata Bodoki-halmen. The latter also deserves praise for the music accompanying the performance: as stated in an interview, the harmonies were written by Bodoki-halmen, while the lyrics for the songs were improvised by the performers and finalized together with the dramaturg, and all of the songs were performed in English."* **Kata Köllő, Színház**

*"Parental Ctrl is a performance about identity. The production of GroundFloor Group, directed by Sinkó Ferenc, addresses the differences between generations from the perspective of Generation Y (born between the end of the 70s and the mid-90s). The performances does not judge, revolt or contest, instead it puts together different perspectives of life in general, from everyday issues to problems of relationships and sexuality, all inspired by the personal experiences of the performers, and filtered in a way*



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*that reflects a general and neutral vision. The performance has an interesting format: a concert that relies heavily on videos and visual effects. This type of performativity and its three excellent performers offer new ways of communication and the perfect means of expression for Generation Y. Ferenc Sinkó does not fail to surprise: all his three performances, Parallel, #swansong and Parental Ctrl, are more and more influenced by visuals and music, and are more and more interdisciplinary.”* **Oana Stoica: Identități de neîncadrat, dilemaveche.ro**

*“For a long time, the audience is slightly confused, especially those who are expecting a complete, traditional performance. Here everything seems incomplete. The search and the uncertainty become part of the performance. There is a lot of touching, they are curious about themselves and each other, they touch and stroke each other, as in a training of self-knowledge. All of this happens slowly, unhurriedly, with great attention to what is happening. This brave dramaturgy puts the audience’s patience to the test. It feels for a long time as if nothing is happening, although the opposite is true. Tiny, important moments, sounds, movements, signs of meta-communication, amplified noises. Division and fusion.”*  
**Gyula Balogh, Népszava.hu**