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Apropos

Office of Arts + Cultural Programming

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The Symptoms receives funding from the Hungarian Ministry of Human Resources and the National Cultural Fund of Hungary. This production was also supported by the Trifft House of Contemporary Arts, Jurányi Production House, and National Dance Theatre.

The 2014/15 season is made possible in part by funds from:

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Production/Facility Manager: Ryan Graves
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Production Associate: Gillian P. Holmes
Film Project Coordinator: Ondineko Akinwumi
Box Office Manager: Prisca Van Raalte
House Manager: Maureen Grimaldi
Marketing/PR Assistant: Noah Befeler

Staff

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The Symptoms

Performed by Réka Szabó, Emese Cuhorka, István Gúz, Dániel Szász

Artistic Director: Réka Szabó
Creators/Performers: Réka Szabó, Emese Cuhorka, István Gúz, Dániel Szász
Lighting Designer: Attila Szántos
Visual Designer: Zsolt Kórai
Costume Designer: Edit Szács
Special Makeup Artists: Balázs Károlyi, Gábor Papp
Mark Designer: Janka Harasci
Interactive Technology: Zsolt Kórai, Gábor Papp
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At peakperfs.org

To view our complete season and for more information, visit peakperfs.org.

No food or drink is permitted in the theater.
The taking of photographs or videos and the use of recording equipment are not permitted.
In consideration of both audience and performers, please turn off all electronic devices.

Duration: 1 hour 30 minutes, including one 15-minute intermission.

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I don't remember being raised like this
Human statistics, subjective inventory: Life fragments from the age of 7 to 77.
The BBC’s 7 Up documentary series follows a group of children through life. They are 56 years old today. The fragmented life-texts that revisit them every 7 years show how unique and yet how similar human life stories are.

This was the starting point of The Symptoms’ workshop in the autumn of 2012, under the leadership of Petra Ardai, artistic director of SPACE Theatre in The Netherlands. They collected their real or fictitious memories up to their imagined age of 77. The resulting performance is poetic, touching, humorous, and simultaneously personal and universal.

The version of I don’t remember being raised like this as staged for Peak Performances has been developed specifically for The Symptoms’ US tour. The interactive real-time video responding instantly to the movement of the performers—a technology previously used in the company’s Nothing There or Do Dreams Go to Sleep during the Day—progressively displaces the live performers, as the emphasis shifts from text to visuals, and the projected image renders the traces of human life immediately tactile and vivid.

About the Artists

Réka Szabó (Artistic Director/Creator/Performer) has a degree in mathematics and computer science but had fallen in love with dance when she was 15. She was born in a country then under Communist rule, where classical ballet and folk dance were the only types of dance officially known throughout Hungary, and Go ˝ z was invited to become an actor at an amateur theater company. By then, 15-year-old Szabó had already danced in an underground workshop where Hungarian dancers who had been to the West were teaching modern dance techniques already regarded as “classic” by the Iron Curtain. (Gábor Hargitay. Etc.)

Following the democratic shift in Hungary, opportunities opened to take classes with foreign instructors, and more and more companies brought shows to Budapest. Szabó studied under several distinguished masters, such as Jo Alegado, Roberto Galván, Kristina de Chitet, Nigel Charnock, K. J. Holmes, Mark Tompkins, Daniel Lepotik, David Zambrano, and Vicky Shick, among others. Her breakthrough came in 1994 when choreographer Rui Horta, renowned across Europe, gave her a role in his Hungarian project. As a performer, Szabó worked with numerous Hungarian and foreign creative artists, including ex-DV8 dancer MB Bitterli and Javier de Frutos from London. Since 1995, Szabó has been a creative presence in Budapest in contemporary dance and theater. In 2002, she founded The Symptoms. In her work she relies heavily on the personality and creativity of her team and on ways of thinking together with them. Perhaps, the most significant feature of her work is the exposure to diverse and incongruous influences, her performances defy generic categorization and are wildly different from one another. The Symptoms quickly built a massive following in Hungary, owing to no small part in the tendency of their shows to dismantle the wall between artists and audience, mingle drama with humor, and accommodate multiple interpretations while remaining down to earth and very human. In recent years, independent art companies in Hungary have fallen on hard times, but The Symptoms remain what they always have been: a close-knit team of dedicated individuals seeking to express their views and questions about the world around us in ways that are innovative and thought provoking.

Emese Czobor (Creator/Performer) graduated in 2011 from the Budapest Contemporary Dance Academy, where she currently studies in the MA program. She started working with Adrienn Hid in 2001 and since then has participated in each Hidoworks production, working with the company widely in Europe in pieces such as Dance New Order and recently selected for the Amsterdam Festival. In addition to Hidoworks, she regularly collaborates with other emerging artists such as Lászlo Fulop. I don’t remember being raised like this is her fourth production for the Amsterdam Festival. Czobor’s latest stage work is a role in Tristram Brown’s Set and Reset by Vicky Shick and Eva Karczag. She regularly teaches improvisation at the Budapest Contemporary Dance School and is engaged in an outreach program to introduce performing arts to students.

István Góz (Creator/Performer) graduated from high school in 1987 and then studied in electronics and chemistry in 1995. He continued to work as a lighting designer in many productions in Hungary and has presented his works in 30 European cities, including London, Berlin, Prague, and Vienna. The engagement at Peak Performances is the first occasion that the company’s work is presented in the United States. The company performs regularly in Hungary and has presented its works in 30 European cities, including London, Berlin, Prague, and Vienna. The engagement at Peak Performances is the first occasion that the company’s work is presented in the United States. The company performs regularly in Hungary and has presented its works in 30 European cities, including London, Berlin, Prague, and Vienna.