Apropos

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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US Debut!
The Symptoms
Apropos

Artistic Director Réka Szabó
Creators/Performers Réka Szabó, Emese Cuhorka, István Gúz, Dániel Szász
Lighting Designer Attila Szirote
Visual Designer Zsolt Korai
Costume Designer Edit Szocs
Special Makeup Artists Balázs Károlyi
Makeup Designer Janka Haraszti
Interactive Technology Zsolt Korai, Gábor Papp
Creative Coding Gábor Papp
Technician Gábor Kancs
Tour Manager Adrienne Szabó

PROGRAM

I will be all of these things one day
Performed by Réka Szabó

~~ Intermission ~~

I don’t remember being raised like this
Performed by Réka Szabó, Emese Cuhorka, István Gúz, Dániel Szász

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 Triff House of Contemporary Arts, Jardine Productions, and National Dance Theatre.

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

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

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

The National Endowment for the Arts
The Andrew W. Mellon Foundation
The New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
Discover Jersey Arts
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Alison and James T. Cirenza
Robert and Holly Gregory
Discover Jersey Arts
Discover Jersey Arts
Patricia Polansky
I. Michael Kasser
Founders

Benefits

Alexandre Allen
Bank of America
John and Cynthia Barnes
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Jean Hall
The Hillier Group
Audrey V. Leef
The Prudential Insurance Company of America
Scheer-Singh Research Institute
Wachovia Bank
Josh and Judy Weston

To view our complete season and for more information, visit peakperfs.org.
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-reveals 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 Aradi, 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 debut. 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 dispels the live performers, as the emphasis shifts from text to visuals, and the projected image renders the transience of human life immediately tac-tic-vivid.

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, Krisztina de Châtel, Chloe Pigott, and Gábor Szabó, who has been a part of the Hungarian dance-theater scene since 1995. The company's work is presented in the United States. The engagement at Peak Performances at The War Zone in 2010, and the company's work is presented in 30 European cities, including London, Berlin, Prague, and Vienna. The engagement at Peak Performances at Montclair State will be the first occasion that the company's work is presented in the United States.

Szabó has a creative presence in contemporary dance and theater. In 2002, she founded The Symptoms. In her work she relates heavily on the personality and creativity of her team and on ways of thinking together with them. Perhaps the strongest quality of this 10-year anniversary and the appearance in the new edition is a constant 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 in no small part to 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 taken on bold new forms, but The Symptoms remain what they always have: 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 Czohorka [(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 2005 and since then has participated in each Woodstock performances, working with the company widely in Europe in pieces such as Dance, recently selected for the Anxcreen Festival. In addition to Woodstock, she regularly collaborates with other emerging artists such as László Fulop. I don't remember being raised like this as staged for Peak Performances has been developed specifically for The Symptoms' US debut. 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 dispels the live performers, as the emphasis shifts from text to visuals, and the projected image renders the transience of human life immediately tac-tic-vivid.

About the Company
The Symptoms is a performance collective based in Budapest, Hungary. Founded in 2002 by dancer and choreographer Réka Szabó, who has been a part of the Hungarian dance-theater scene since 1995. The company's work is presented in the United States. The engagement at Peak Performances at The War Zone in 2010, and the company's work is presented in 30 European cities, including London, Berlin, Prague, and Vienna. The engagement at Peak Performances at Montclair State will be the first occasion that the company's work is presented in the United States.

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About the Artists
Réka Szabó [(Artist/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 recognized as an art form and contemporary dance was banned as one of the “plagues of the West.” She took up gymnastics as a small child. Then, at age 15, she stumbled into an evening or when having to do without that coveted dance and classical ballet classes in this company. When choreographer Rui Horta, renowned across Europe, gave her a role in his Hungarian project. She already knew about the existence of Natural Disasters, Gábor Goda (Artus), Enikő Eszenyi (Vig Theatre), Zoltán Kamolov, Szilvia Káldy, and many others. Kora mainly creates interactive installations and performances with real-time generative graphics, projections, and electronics. He has taught at the BKF University of Applied Sciences, Budapest, and has written a textbook on generative graphics in the VVVV program in English and Hungarian.

Baláza Károly [(Special Makeup Artist) completed his arts studies as a ceramic artist in 1989. After 10 years of working on theater projects, he graduated as a makeup artist from the makeup school of the mass artist Judit Türk in 2002. Since then he has worked on several films (The Other World, The Pillar of Earth, 2010; La Ratta, 2010; Asterix in Britain, 2011; World War 2, 2012; Hósioló, 2013) and performance art projects with artists such as Krisztián Gergely and György Árvai. Since 2003 he has worked with several independent dance, theater, and music artists and companies in Hungary, including Márta Ladányi, Klára Patalka, András Jules, Ágnes, Krisztián Gergely, Gábor Goda, and The Symptoms, as well as on Wagner’s The Ring of the Nibelung at the Palace of Arts in Budapest.

Gábor Papp [(Interactive Technology/Creator/ Composer) explores the cultural and aesthetic implications of software in his main field of interest, the interaction of art and technology. He utilizes technology in live performance through his pieces of software. Currently he works as a freelance technology consultant developing new media installations on the border of art and technology. He started working with The Symptoms in 2007, when he worked on the production Nothing There or Do Dreams Go to Sleep during the Day? He is a member of the Choreographic Coding Lab initiated by Motion Bank and the Forrás Company.

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