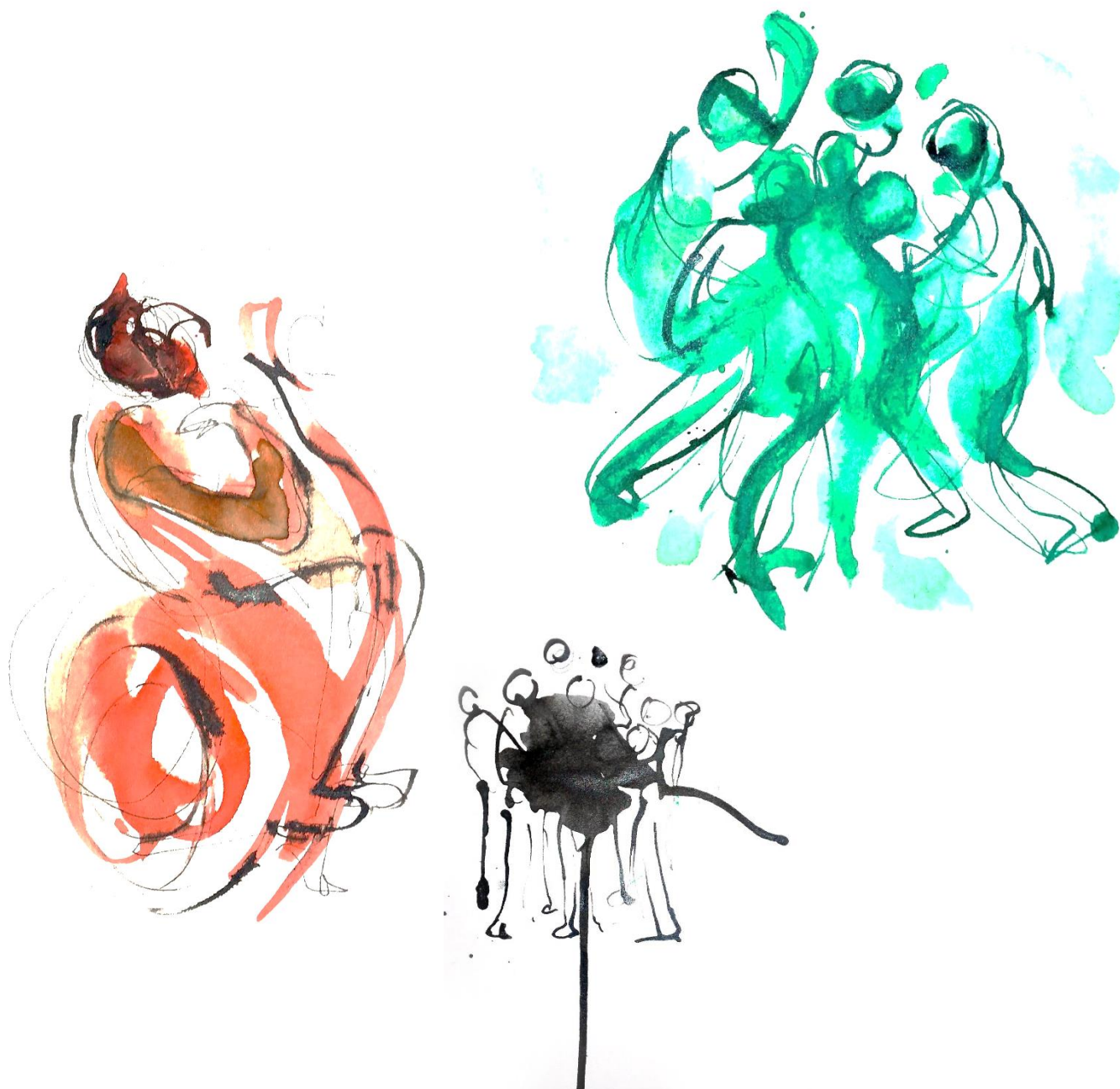




**ERASMUS+ NETWORK MEETING**  
Apart Association & ArtMan (HU), Curious Seed  
(UK), Fokus Tanz (DE), Les Schini's (FR),  
Contwee Dance Collective (NL)

**18-21 NOVEMBER 2021**

**BUDAPEST**



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Full programme: <https://onopordum.hu/portfolio-item/conchances-budapest/>

**G - game**

**♥ - intent, concept, method, background info**

**? - emerging questions**

Cover paintings by Judit Gyimesi  
Notes written by Kinga Szemessy

## DAY #1 | NOVEMBER 18

@ [Trafó](#) Studio by [Workshop Foundation](#)

### 10:00-11:30 Shared practice of SVUNG

#### G

No clear sign when the workshop starts, but entering into the studio filled with instructions, red objects (fluffy devil, high heels shoes, book, a central square marked with a tape, bottle with mug and teabags, glittery/shiny lights from the beamer, blue ball with 'RED' label on) and a few people already engaging with these.

Instructions left in the space (some are stuck, others are not): 'lift yourself up' (on the ceiling), 'release relax retreat', 'exhaust yourself', 'change the temperature of the room', 'steal it', 'Madonna', 'find the movement in all that seems still', 'leave the room and enter again'.

Mirror and chalk pens for 3 (and more) tasks by [Miklós Erdély](#) (<https://www.artpool.hu/Erdely/kreativitas/exercises.html>):

- One gets covered by the fabric and settles in a complex posture. A partner tries to reconstruct this invisible posture with his/her own body. Once it is ready, the person under the fabric unfolds the original posture.
- Put your hand through the cut on the paper and pull it up till your wrist. Thus, the paper will prevent you from seeing your own drawing. Choose something and draw it on the mirror.
- It is a task for 3 persons. One stays still while another draws his/her shadow. In the meantime, a third person follows the outline of the moving drawer's shadow.

A tiny hiding spot with a chair. Hidden treasure map that leads to a box with a card in it: 'Game over'.

Two recorded voices helping to transition to the PPT presentation – questions heard as: '...Are you ready? How can you know that you are? How do we perceive our own alertness? Do we sometimes fake attention? How? What helps you to concentrate? Maintaining eye contact with the speaker? Laying on the ground? Or moving around? Doodling? Eating? Or going out for a sip of fresh air? Even though you are going to be shown a frontal presentation, a mostly verbal scenario, please feel free to explore how you want to listen to them. Keep searching. They won't be offended by your choices.'

Presentation of [SVUNG](#) by co-founding members, **Kinga Szemessy** and **Napsugár Trömböczky** ([svungresearch@gmail.com](mailto:svungresearch@gmail.com); [szemessy.kinga@gmail.com](mailto:szemessy.kinga@gmail.com))

♥ Guiding principles of the one hour spent in the 'affective space':

- In-between performance and workshop (Approaching participation not from health care & social work but from performance art)
- Performativity of the facilitator / instructing by playing, by daring, by rebelling
- Trust (one will use the space and time according to their needs)
- Interdisciplinarity
- Not pretending to be new (related archival materials present)
- Confronting discomfort (e.g. the long duration might cause boredom)
- Challenging conventions (non-pleasing pedagogy)
- Warming up the network members for listening, absorbing, caring, encountering

SVUNG was founded in 2018 at the [former Theatre and Film Arts University](#) – ‘Applied art / Dance’ curricular course, then co-work of doctoral researcher + Drama Instructor (Applied Theatre) BA students. [Debating](#) upon the presentations at the [Dance Theatre-in-Education \(DTIE\) conference series](#)

Activities:

- Pre-performance warm-ups (mostly for the shows of the contemporary dance company [Hodworks](#))
- Interdisciplinary workshops (Moves, bodily sensations... and rhythm "Tuned for movement"; ...and food "Food cRave"; ...and architecture "Choreographed Space, Spatial Affectivity, Body Building"; ...and soundscapes, landscapes "Environment, Sound, Interaction"; ... and puppet/object theatre "[The pleasant incertitude of humanness](#)"; ...and art activism, social choreographies „Kiállítás”; ...and rituals "[The Two of Fire](#)")
- Other participatory events: '[No endpoint](#)' 12 hours long performative vigil in an abandoned cemetery (with the support of PLACCC)
- Upcoming: workshop series of affective space design and body boundaries with students of two high schools of Budapest
- Upcoming: movement workshop in relation to the performances at the National Dance Theatre

?

*For what age range? For whom it would not work? How do we evaluate an event as unsuccessful?*

### **11:45-13:15 REsharing stories – workshop with Viola Kallós**

based on experiences of [Theater Na de Dam](#)|| Személyes történelem project



'[I still remember](#)' project on interviews with survivors of World War II > A youth group creates a performance by the heard stories ([trailer of film version](#)).

**G**

Introductory name circle:

Name + Sharing a story of something surprising from the last week: Viola, Chris, Holly, Gábor, Laura, Patricia, Andrea, Hannah, Gaetan, Melodie, Detti, Barbara, Timi, Fruzsi, Martha, Kinga, Napsugár, Dani

In pairs: one recalls 1-3 imprinted childhood memories, then the listening other choreographs a moving image by the heard story.

Groups of 4: listening to each other's family legends and making a collective scene out of them with sounds added > presenting to each other. [Ours was on crossing borders, fleeing, and multifaceted identity.]

?

*How do these games generate movement materials for later use?*

### **15:00-16:30 Acoustic Delusion workshop**

based on the principles of the dance piece with **Andrea Mészöly & Tamás Barkó** (blind facilitator)

'[Acoustic Delusion](#)' Demo presentation: Tamás is sharing a memory of being in water > clapping introduced by greeting all with an eye contact > Clapping cues e.g. for turning and going forward 2 steps. > A request to close the eyes (ours), thus not knowing when to bump into each other. > 'I started hearing a rhythm in the darkness.'

## G

Name circle with eyes open and passing on a [ball](#) used at the Paralympics

Name circle with closed eyes and by describing how we look like + adding something personal

Clapping circle to mark the edges / first with eyes open > Slowing down and listen to the others' clap > Closed eyes and pass on the clap (double clap means turning back) > Adding a word as a next round (even Hungarian word 'bukfenc' = somersault)

Staying in a circle, all copying what the 1<sup>st</sup> offers > Then "louder" moves with closed eyes, so not relying on the visual information.

"Puzzle" in trios > Two makes a posture on the 1<sup>st</sup> as "material", then moving with closed eyes, stop, offering a new posture with a new material...

Group composition: 3 words are given e.g. béke, útvesztő, erő kifejtés, otthontalan, cirkusz and the task is to make a small performance out of them, including a clear beginning, a core scene and an end. It is okay to use only the sound of the words and not their meanings.

## ?

1 word reflection (if possible): *easier, abundance, thoughtful, touchy, curious, threshold, very nice, refreshing, inability to use the words' meaning.*

*Hard to stay with closed eyes > The brain asks: why not using the ability of seeing?!*

*Sensory overload > Then having closed eyes is like finding myself in the body again.*

*Different sense of time, but being less focused on the rest of the spatial organization.*

*Shall we further challenge it with being in a noisy(public) space or adding music to it?*

## 16:30-17:00 \_ closing circle of the day

*In what extent we bring our aesthetic preferences/tastes to the sessions? Is it possible to escape it? Is it worth to avoid it? Are co-devised choreographies always hybrids of all participants' tastes?*

## DAY #2 | NOVEMBER 19

[@MáSzinház](#)

### [Curious Seed](#)

Presentation and workshop by [Christine Devaney](#)



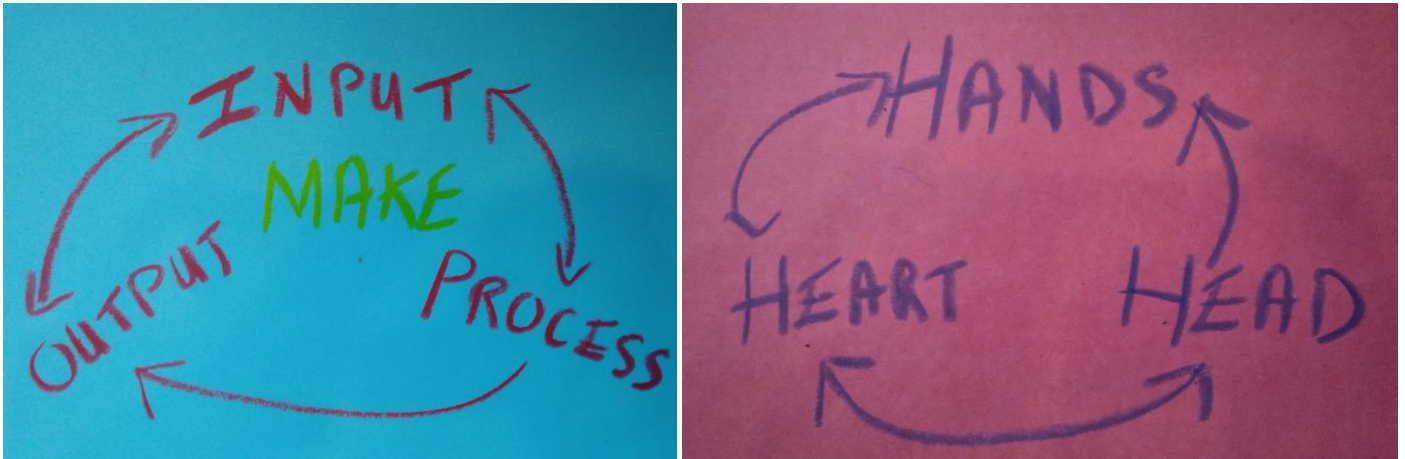
The first dance of the day generally takes 2-3 min / each day for whoever is in the space > It is not a warm up necessarily.

After: writing down any questions that came up during the dance / Anything burning to share?

The aim behind is to reconnect with the dancing self before the thinking self.

Introduction: In our context young people and professionals work together, collaborate and combine // It involves both teaching and delivering: the young people also get a chance to direct the process and the professionals a bit more > Co-lab: are you interested in being a maker? (It does not mean that they are not going to dance.)

7-13 years old participants and live music usually > At this meeting it is a compressed version of what is generally done.



Input > Process > Output > Input ... circle taken from a student exhibition in Belgium

*What comes first? What inspires you: movement, music, the dialogue between two, or a feeling? How to try to follow your interest? Is 'Follow your bliss' the same? How not to be indulging at the same time?*

Relating it to Scottish philanthropist [Patrick Geddes](#)' 'Heart, head, hands' circle

Another occasional format: it could be a 1-2 weeks residency in the students' classroom.

The work usually does need some chat.

In the end there is a public sharing, but the aim is not to make a piece of work in this short time.

Hannah and Holly are dancers in the process and occasionally they participate in the final pieces.

Holly: 'Chris was my mentor at a hip-hip performance'.

Performances:

[Chalk About](#) – usage of chalk and movement, meanwhile questioning body image, gender

[Creatures](#): What it is to be human? What do we have in common?

These works above have texts in while [Mamababame](#) had maybe 5 words.

?

*How to hand over the decision making without making it become scary or letting to do whatever?*

*How do we not impose our own aesthetic style or genres? How to use the kids' proposal without liking or not?*

# G

Name circle + I like... and all respond with 'yes', 'maybe' or 'no' both in a moving and verbalised way  
Name circle + movement, all repeats and we resetttle before the next.

*When do you make your move? Before your turn or while moving? Do you stick to recipes, use the plan or improvise?*

Vary the languages: Yes, Oui, Igen, Si... *observe how you play with it, how you make it physical (or not).*

Yes let's... (which leads into a stream of instructions without significant pauses for explanations)

Yes let's jump > You keep doing it until another thing is offered. If you really don't want to do it you can always suggest something else.

( + ? )

Walking, exploring the space, soft legs, changing direction when you want or you have to, going backward and slowing down sometimes. > It's about making choices, someone pauses then all do... Like still doing yes let's... *What do we choose to do? And how? Pausing: in shape, or as it's comfy? After the pause go with what you see first. Be inspired by others: does it mean copy?*

Still moving in a group, so stopping and moving at the same time. Then make individual choices: you could move while others don't.

Mirroring: one designated leader, then swapping, no leader but breathing together: 'listening with your eyes, bones and skin' > Let go the mirroring and have a leader again for copying (*How do you get people to do what you want to? How do you take in the information?*) 'If you need a pause, you could slow down, the person leading is in control'.

Keep moving in partners with one leader, maybe from distance, maybe selecting what you want to take in. Do it by your interest. Swap whose dance is coming first.

Drawings and instructions taken from young children upon the request to send a score for us to dance to (in pairs) > 'You can look at it anyhow, pick anything'.

*How do I approach the drawing – as what or for whom I am making it? Famous choreographer, for my mom...*



Structure for the run: only 2 can enter and dance, others are watching.

Task on instructions > *how does it differ to say we are surrounded by bees / wasps?*

**Change of plans: no visit to the school ([Nemes Nagy Ágnes Art High School](#)) due to Covid**

**Instead: Big sheets to write notes, questions, memories on (completing or answering each other's).**

**?**

*Do you have some tips to implicate children who are not in focus?*

*The magic of making. Bringing a group together for the first time...in a real space. What can happen?*

*How do we communicate?*

*How to empower insecurities of young people?*

*Why are you doing this?*

*to be free*

*Who is in charge? How do we share, collaborate, listen, be together? > It is easier or more comfortable role to lead or to be led?*

*What does leading/following mean in a process of making?*

*How you frame a material of process to be shared anyhow?*

*What if the young are not motivated?*

*Does collective making feel more safe? > Or is it difficult to hear everyone's voices (equally)?*

*Would you rather discover something new than to please?*

*are you trying to please? Whom do you want to please?*

*New ways, new dreams. What I want, what I need? I want to be with people, close to people.*

*What is your authentic pose, rhythm now?*

*Can you make things you don't like? > YES*

*Do you need to speak the language to understand?*

*Are you the child or do you imagine a child?*

*For whom?*

*What do you do with shame? Your ego?*

*Power dynamic. How do we recognize them? How do we challenge them?*

*What to society had from you?*

*How do you discover without words?*

*What is a smooth sift?*

*What to emphasize more when working with children instead of adults?*

*What changed? How is the high-schooler changed into the adult?*

*The relation between listening, deciding, creating?*

*Glad for ease in change and shifting plans. It feels like a practice.*

*How to make choices in artistic process? - from the idea to the "form"*

*What do you need to do ANYTHING*

*Stop leading! How to find ways of co-creation and participation?*

*The role of music in terms of generating "material"*

*How it's possible to accept different perspective in one proposition?*

*Impulse*

*stimulation*

*Other options to draw a dance > singing a dance, > feeling a dance, > talking a dance*

*The chance to switch the role of teaching*

*practice practice p*

*What is it that continues on?*

*In what can I see my personality?  
Joy of communication of deciding together  
forms dynamics quality?  
Imagination opens while changing modalities of expression!  
The importance of being seen!!!  
Learn to let go  
What do you need from today?  
Enjoy the process and not think about the end  
Found the new energies  
to be free  
combining speech/anything with movement  
ease of creation in cocreation  
pleasure  
everyone in the same importance without definition of roles. Same balance all together  
Do you play with "no"?*

## **G**

'Try to descend to the feet from the head. Have an honest conversation with them' (led by Holly) > shift to the elbows.

Partners – one director, one material: what body part is working > telling what to do e.g. 'happy head, ticklish knees' Then the instructions can overlap. Switching the roles over.

One caller/seer/director on top of a chair speaking (to a microphone): emotions and body parts + pause, rewind, fast forward > for group choreography.

'Aggressive pelvis, but calm feet. Stop.' Director can also show the moves if they are unclear. 'Everybody in white T-shirt needs to dance on the ground. Excited belly buttons.'

*How do you as a mover interpret it?*

Game borrowed from choreographer Jonathan Burrows:

2 min imagining a dance of thinking a dance. *Are you seeing or feeling it?*

2 minutes of drawing "to see it".

2 min dance or movement made out of someone else's score (Once you have a small part, hold onto it.)

Find the author of the drawing and show your dance. The score's author is then directing.

In the Curious Seed setting: a kid is the director and a professional is the realiser > *Can you do a split? I used to, but... Negotiation (as in every professional making process)!*

## **Reflections in the afternoon**

**?**

*What does it mean to play authentically? Is it easier for children to access it?*

We perceive a general worry: *how to keep or raise the level of concentration, focus, motivation? >*

After 30-45 min you lose the kids, so they must taking ownership on the game. Letting the kids to propose a game, or to figure out one. 'I keep the power in their house.'



*Games for skills and games without an articulated purpose (or adult-led)*

'It's a good game, because...' in the teacher's mind > *Do we always need a reason to justify the chosen games?*

We don't need everyone to focus all the time.

*Does everyone have a favourite game to play?* (The participants are nodding their heads while one describes a game. What makes this common collection of games?)

Playing instead of teaching technique.

*What makes the difference between game and task? Technique of attention, technique of communication?*

'Icebreakers' and games, then start?! *Or a one flow? How to bring technique into the games?*

*Why do you want to work with young people?*

Excitement of saying something and seeing how others start realising it > Kids go through it even lesser times.

Bernadett Jobbágy: *You might be curious why I invited these particular workshops for yesterday?*

Upon my personal interest:

SVUNG: they do research and less production.

Viola: blurs the line between dance and theatre, personal and public.

Tamás and Andi: T. is the leader!

*Should we make the piece for blind audience?*

Performance without seeing.

Performance for hearing dance? Or giving a torch for the audience to choose what to see.

*What are the rules for an audio narration/descriptor?*

Trying to be invisible in the transmission process. Not adding evaluation. (Detti is trained rather for theatre and films, more narrative.)

*How does it relate to the museums' audio guides?*

In relation to the space set by SVUNG:

- *How to use such an open space for people with disabilities?*
- 'Wohoo! We are watching a show. I think we are the show.' 😊  
*What asked me to go in? Everybody has another entrance. We are used to do funny things.*

♥ (by Kinga)

- No inventory
- Refining the space
- Unfolding it in
- One-off sessions

Power of the unknown > *How to make rules? How much rule do we need?*

~ Ervin Wurm: [One minute sculptures](#)

## DAY #3 | NOVEMBER 20

[@National Dance Theatre](#), Millenáris park

### 10:00-13:00 Presentations of projects, methods and experiences

- **[NIBIRU](#)**

Team members present: **Tamara Zsófia Vadas, Anna Zsigó, Márton Emil Tóth**

Start of co-working: 2016. Responsible production house: [SÍN Arts Centre](#).

[3 months long creation process](#), 10-19 years old girls in Budapest, Trafó.

Outcomes:

- [BeSpectACTive](#) residency for 2-2 weeks: Prague, Kortrijk, Novi Sad.
- An installation version at Collegium Hungaricum Berlin.  
(Description of the whole project, including the installation on Ábris Gryllus' site:  
<https://abrisgryllus.com/nibiru>)
- [Nibiru Loud Ring](#) closing session, [Bakelit Multi Art Center](#).



Nibiru: hypothetical planet; the 10<sup>th</sup> of the solar system that will crash into the Earth > it will end the form of life that is known now. Anthropocene and Post-anthropocene: complete lack of humankind.

The proposal: by that time Nibiru is inhabited only by them, the girls > sisterhood and solidarity.

Additional themes: independent women communities around the world, entrance into adulthood.

'Post-apocalyptic healing'

Method: onion principle: Each layer surrounds the kids in the middle. Inner layers: Tamara, Ábris, Márton, then Anna and Viki, then guest artists. Outer circle: financing, institutions, sponsorship, productional background.

What makes a community strong? – another leading theme. It is important to work as a group with a group, so min. 3 people should have been present always > Maybe one participates while the others 'hold the space'.

?

*How can we use the stage for education? What can we learn from it?*

Q: *Where did you get the girls from?* A: At a long running creative dance class. Or there were open calls in other cities by which we invited girls who had a bit of dance experience.

Q: *Where does the money come from?* A: [Staféta](#) Fund from the Municipality of Budapest, BeSpectACTIVE – all together a 2-2,5 years long process.

Q: *How did you cope with the language barrier?* A: Working with a translator abroad

The girls make keywords upon the improvisations, then make a score out of it. The 'end of the world' theme is the one given > However, the Nibiru team realised that the nowadays questions reflect a bit more on the present and not on utopic futures, so the general concept might change.

- **ArtMan: Dancing out of line DOOL / NemÁrt Oneday Funday**

Team members present: **Dorka Farkas, Andrea Mészöly** (and Juli Dobay on videos)



[Erasmus+ research project](#) started in 2018

'Informance': giving information & performance

Team of 5 people: 3 from the Acoustic Delusion

Strengthening and developing mixed abled strategies in schools.

Fear and insecurity are the results of the kids never encountering with disability artists and forming positive experiences > Thus it was a must to bring inclusion into the classroom.

After the sharing performance they go back for a follow-up and feedback session

An interactive website to launch soon:

Roadmap / Dancing out of Line > videos with teachers instead of written materials > It will be searchable with keywords.

This is the first occasion to have a paid assistant for the disabled artist in order to deliver his job as it is intended

*Q: Who does the first step? A:* The organisation approaches the schools, yet the programme grew famous. So ArtMan goes to where they are needed.

ArtMan Association / [Táncéánia Company](#) > Tamás Barkó is a member of both.

*Q: What was the first impulse? A:* an e-mail from the Austrian colleagues. The first half year was the research period, then the team became fixed.

It'd be interesting to involve other artists, but then it requires a new research + it brings up extra complications like what schools are accessible.

Andrea has been working on 3 integrated performances already, so the unfamiliar factor was the school environment and the presence of young people.

An important achievement: [curriculum proposal](#) for two new programmes for higher education.

- **Principles of the work in MásSzínház; Apák fiai projekt**

Presenter: **Gábor Csaba Márton**



Inclusive theatre

Gábor Csaba Márton is with the theatre since 2015, while MásSzínház was established in 2005

How can drama work with youth challenged by intellectual disabilities?

Aim: personality improvement + turning the passive viewers into active creators.

Milestone: János Lackfi: Worldwindow 2010 – first touring show > to wish to have an impact on society and theatre is a good tool for that > to make one who is never seen visible > offering a [legal starring](#).

Goals: do not raise absurd expectations towards the audience + not to ignore the disabilities of the actors, but see their abilities.

The aesthetics are informed by the strengths of the actors e.g. a performance is rather movement based only if one could do it.

None of the shows focus on disability, but what is our relationship to our father, being a woman in the 21<sup>st</sup> century etc.

2014 Elegy – first inclusive camp

Understanding the differences between: exclusion, separation, integration vs. inclusion

Inclusion both on a programming and general structural level.

'Effect of the sample' > to involve 'typically developed' actors too.

[Sons of dads](#) > there was an audition for actors.

?

Q: *Is there a network between the companies who have similar mission? Probably there is a limited funding available (where from, otherwise?), so why to be rivals of each other?* The local network is in its infancy. 70% of the funding comes from art and social funds, 20% from tickets and class fees, 10% from fundraising.

No professionals (= living by the art) in this theatre / In contrast to [Baltazár Színház](#) > 10-12 members and they all work there, it's their job.

Q: *How is the helper system?* A: It is upon application, then a mandatory 2 days training and class observation. Min. 3 months to become independent helpers. In case of performances, it is much more demanding, thus they get paid.

- **The MAKE project – Curious Seed (UK)**

2-3 days with various age groups.

It influences a performance making, but it is not about that.

'Young people as creative intelligent beings'

'WANTED! Young Dance Makers! Do you like to make up your own dances? Would you like to have professional dancers to share your ideas with?...'

Thought dance

Any project done is in partnership > *how do we find our yes people?*

[Teenage Trilogy](#) was touring: performance, then silent disco. Also 'vintage teenagers' in it: "Help me, I am not a teenager anymore". It was also played and the [International Children's Festival, Edinburgh](#).

>>> Teenage Times Remix Kolkata (British Council / India-Scotland Fund)

*Would you keep doing it if you receive no money for?*

*'What moves one?'*

*Does it give false hope?*

## Afternoon workshops

@ [Jurányi Incubator House](#), Studio 'Grabo 200' of the Workshop Foundation

- **14:30-16:00 inclusive workshop with [Artmenők](#) Program** (Artman Association)  
by **Andrea Mészöly, Bernadett Jobbágy**



Another member not present: Kata Kopeczny

There are two groups: 'Teenage' and 'young Adult' though they almost have the same age – they will have a performance together in Trafó.

### G

#### Circle of names

Circle of how you feel now > Tell it with a movement and others are joining in.

Breaking the circle by following Panka's suggestion of walking in the space...

Joining to anyone, amplify the suggestions, either audio or visual. Generating sound or use it as an accompanying music for your moves. Then recorded music added.

'Continue, but while thinking with the borders of the room, of the group, of your own body.'

'Dance with the idea how we are related in terms of shape. We as dancers and with the space.'

By common decision-making, let's arrive into sculptures or crystals, spend a moment on looking at them and then keep moving again > Find more and more the edges/the periphery of the space.

Directing (by Levi): *which part of the space to use? Who to be in? Do you want to perform? Shall we add a music?* First and last scenes are pre-defined, the middle part is not.

Another round with different director. Someone else is giving a title to it.

A short closing dance together without particular instructions.

Take a look around where you have just arrived to.

How does your body feel in this certain spot? You might have an eye contact with all – with smiling eyes.

Let's settle in a circle after a few breaths.

- **16:20-17:50 Inclusive workshop with Gábor Csaba Márton, MáSínház**



Circus group

Normally there is an intro circle of where they were, what movie they watched etc.

'I asked them to observe you as dancers in order to collect movement inspirations'.

### G

Following Gábor through spatial obstacles e.g. rings to enter in, a tunnel made of the curtain, climbing a desk, turning on the ground etc > Free encountering and experimenting with the stations.

Coming into a circle with hands facing up > passing on a ball (towards juggling) > changing direction with another move > Gábor asks one of the MáSínház actors: 'Could you please tell how high we should throw it?' 'Till the eyes.' Okay to throw to the person in front. Even calling their name.

Clapping once > responding with 2 claps. Clapping twice > responding with only one. Same with legs.

Making 4 groups by counting the people in the circle: 1,2,3,4, 1,2,3,4, 1,2,3,4... Making a sounding movement sequence by these.

Creating a rhythm and it is a must to follow it while creating. Also, to keep the ball travelling between the dancers of the group > showing the result to another group who will request something to add, modify etc.

Closing circle for this: *what made this work? What made to feel us that it the teamwork goes well?*

Eye contact; Listening; It's okay to do a mistake; Supporting each other; High concentration; Not worrying if anything goes wrong; Turning (enjoyable movements to do)

Moving together in a circle led by Gábor > oiling the joints, introducing touch.

"Acrobatics": 1 person in all fours > checking the shoulder blades, the pelvis, giving weight > not the spine!!!  
Giving a bit of weight on the partner > Switching roles.

One person from each couple goes to the side while the other is staying in the middle. > Those inside will take a position and creating a playground, then the others come in from the side and climb through them.

Final closing circle: [Kinga was busy with the ambulance at that time, so must recall it on your own, sorry.]

### **19:30-21:30 [A zuhanás sokkja](#) | The shock of the fall**

theatre piece by MásSzínház

directed by Henrietta Kovács

## **DAY #4 | NOVEMBER 21**

@MásSzínház

**10-12:00 Coordinators' Meeting** / facilitated/moderated by Kinga Szemessy

### **1) What do you want? Confirmation that you are on the right track or change of orientation?**

<https://padlet.com/andreamarton/7s3kny3vbfifwmlj> (For comparison: the extract of the previous meeting.)

#### **1 / A) What is the track you are on and feels to be right?**

#### **1 / B) What are the new inputs you received?**

*Head nodding while listening to each other's games: why? How come that we all have the same games in mind? It's nice and disturbing at the same time. Where do these ideas come from? What references we have? Shall we decolonise ourselves? Where to go for disorientation?*

*Why are we fearing more to cause harm than to cause no impact?*

### **2) Do you consider yourself more as an art maker or as an educator?**

#### **2 / A) Why not to "impose" your aesthetics? Is it avoidable?**

## 2 / B) Are you training them for a wished future or for what out now in reality?

*Playing instead of teaching technique. What makes the difference between game and task? Technique of attention, technique of communication?*

## 3 / Designing a 1 hour session with your own group by using only those games and/or concepts you encountered with throughout these 4 days.

Presentation:

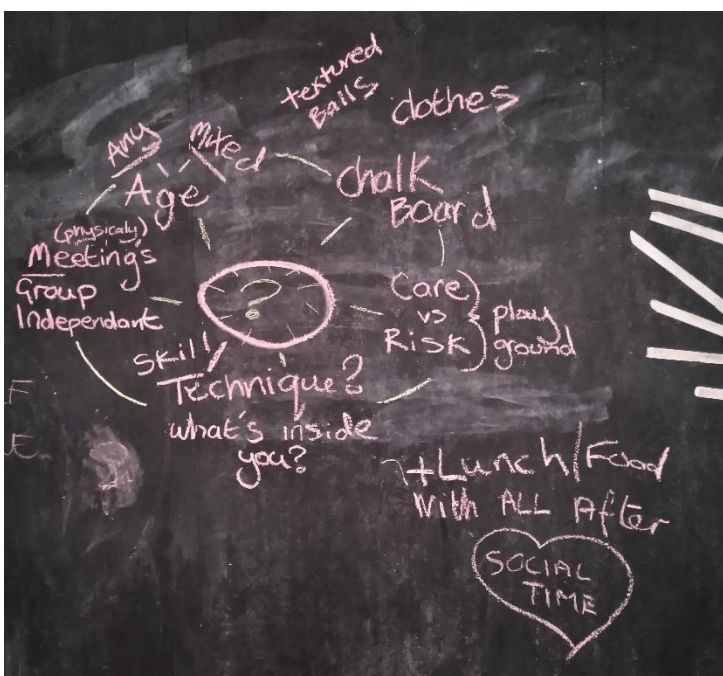
game + where it is from + why there in the order // an idea could be taken without a particular game

*What games to choose?*

*What did you say a definite no to?*

*What triggered a debate?*

*What are you still unsure about?*



### Curious Seed

Individual artists

Our new space should be like a chalk board  
Not fixing the age or the background for the sessions

Meeting verbally, physically, improvise

Risk – what is more important: taking care or challenging? Saying hello before entering the playground? > (Textured) balls, Transformative clothes

Blurring the edges of codified technique (phrases) and improv / *What is technique?*

What do they want to happen next? Creative decision making.

All these, but anything in any order.

### Les Schini's

Patricia made a point how they work > change the point of view.

A realisation that we do have a method. > The social factor is more important than the art.

Being horizontal, equal > everyone should have the chance to lead

Spectating, positioning

Establishing autonomous relation to rules

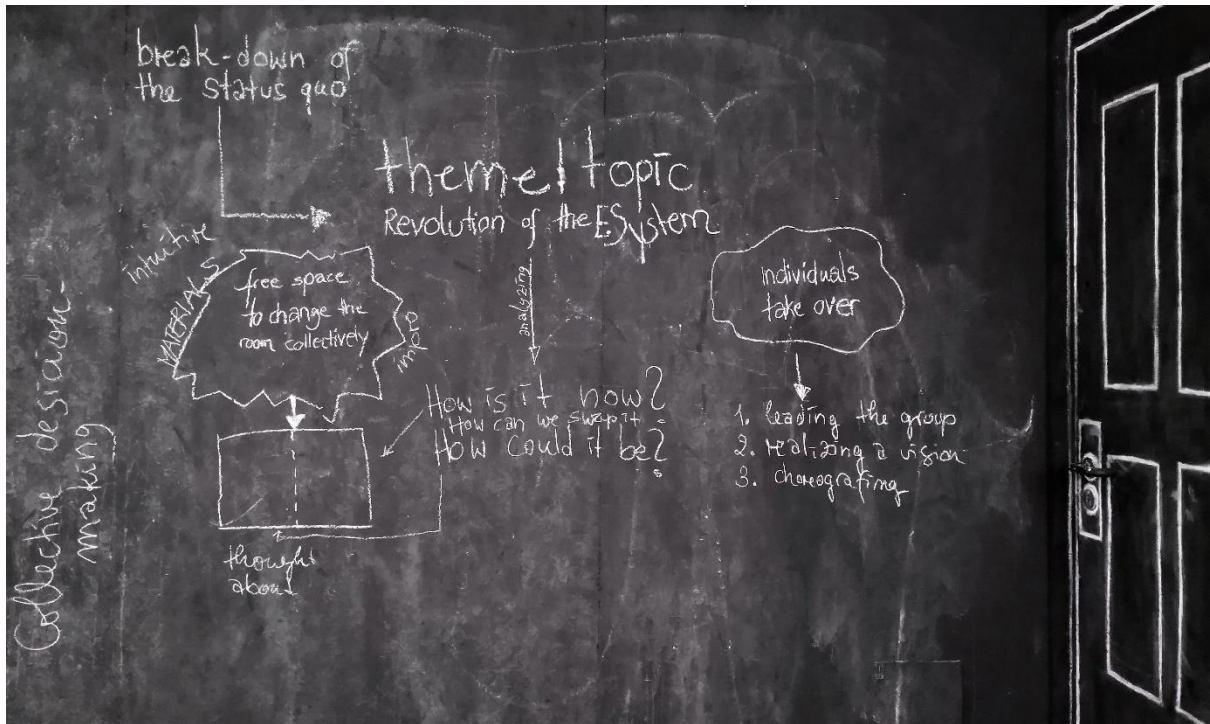
Not confirming a community, but mixing them up: not just immigrants, professionals... > But to have money for it, often the separation is needed.

### Fokus Tanz

Formerly chosen theme: past and future.

Pre-prepared space: taking the things from the kids.

Ongoing automatic writing > selection of 2-3 words.  
 How to make an instant composition? Looking for something together.  
 Importance of communicating about themes.  
 Slowing down and being okay with nothing happening.  
[Susan Cain: Quiet](#) (on being introverted in a very extroverted society)



Contwee

Bringing a great vision to the classroom.  
 We build the status quo and then changing it.  
 Materials impro.

**4) What are you going to do as a very exact step when going back home? A task to try out? An application to write?**

*Would you rather discover something new than to please?*  
*Are you trying to please? Whom do you want to please?*  
 Discomfort (embodied norms, trauma, healing)

Suggested readings:

- Sara Ahmed: dis/orientation in 'The Politics of Emotions' + 'Queer Phenomenology'
- Tim Ingold: From the transmission of representation to the education of attention
- 'Not safe but respectful' Interview with Alisa Solomon <https://szinhaz.net/2021/11/05/not-safe-but-respectful/?fbclid=IwAR3KaUsuEW5TcVIh4GIU0ELBcFfx3EpDC8aQGptrg9Tp92DvyE8DppPdgX0>



## Thought provocations for home:

- Watch this and talk about how your perception on safe space might have changed since the Munich meeting:  
<https://www.southparkstudios.com/episodes/oeajfq/south-park-safe-space-season-19-ep-5>  
(main theme song from 12:05)
- Read the article 'Discussing the undiscussable' by Arlene Croce and discuss in what extent you find it important to provide 'freedom of judgment' within your practice. How shall we work with judgements instead of dismissing or prohibiting them?  
(A bit on the background: Croce refused to watch the show 'Still/Here' by Bill T. Jones after she had heard that the movement materials are borrowed from patients of terminal illnesses and that their videos are part of the performance. If you are interested in the documentary, watch it here: <https://vimeo.com/33288787> - though it is not important to be able to work with the paper.)
- <https://martaatwork.com/25-45-with-naked-audience>  
Hungarian choreographer Márta Ladjánszki has been experimenting with participatory dance performances (LetMeC, 25/45, Umarmung...) with naked audiences.  
How would you respond to her if she proposed to show a work for your young audiences? What are the pros and cons?  
(To be clear, she did not make such offer, neither she knows about me bringing the idea to this platform. However, as I was growing up with my parents often being naked at home until my adolescent, I find it an interesting food for thought.)