

WSF Budapest

The residency was postponed twice due to covid, but it finally took place between the 4th and the 18th of May 2022. WSF Budapest is one of the co-producers for the project *DRANG*, and the residency was supposed to be the research phase for it. The piece premiered in February at Radialsystem Berlin, as planned. Therefore, the residency in May changed its function. As the piece had already been created, but also because of the short notice cancellation of the accommodation back in September 2021 (due to covid), we lost big part of the budget, meaning that in May I travelled to Budapest without any collaborators. Being alone in the studio is a very rare situation for me, so I used it as time for reflecting on how the process and the creation went. It's been quite a luxury to have the time to re-visit, on my own, the freshly generated tools in my movement practice, developed during the work on *DRANG*, as well as writing about them. This is part of the continuous accumulation and notation of the Catalogue of the practice — the Visible Thinking Body (VTB), which I keep working on and with since 2013.

The rare occasion of being able to take time to look back into a project that just finished, is a very healthy way to close a project. I'll take this experience as a model for the future. I wish that after each process there will be time, space and support to reflect on it. Also, speaking about the future: the attentive work of documenting a process that just finished, opens up questions and interests that can be taken into the next work. Already in Budapest, during the residency, I started thinking and planning the next project: *Blazing Worlds* from the point of view of the topics and logics that appeared out of *DRANG*. This type of continuity is very important for my practice and for my artistic processes. The residency allowed me to spend time actively linking the recent past experience with the future project, that is planned to start in September. Budapest was the perfect location for this transition moment, the time between two projects.

During the first week of the residency I was using the studios at Jurányi, which are situated on the Buda side of the city, and in the second half I was at the studio in Trafó, on the Pest side. The change of scenery, not only gave me the chance to experience different sides of the city, but also to observe how the local dance scene is connected, and during these difficult times, is very supportive and collaborating closely with each other, at institutional level.

I saw two performances at Trafó, of Budapest based choreographers, one of them being Anna Biczók, also a Creative Crossroads artist. This was a great way to meet two fellow artists from the same network, as Karin Pauer (LLB artist too) was performing in Anna's dance piece. I was happy that we finally managed to meet in real life, and we were already excited about the next LLB gathering in Vienna, during Impulstanz.

In the last weekend of the residency I gave a workshop, where I was sharing some elements of my movement practice to dancers and performers from the local dance scene. It was another great way to meet other people of this city that are interested and passionate about dance. I also managed to see the run through of two dance makers and give them feedback before the premiere of their collaborative work, getting to know and admire other aspects of the diverse and rich dance scene of Budapest.

At the end of the residency I performed a solo piece of mine: *Nocturne for broken vocal cords* at Turbina, a new venue for concerts, contemporary art and performance. The exchange with the audience was intimate and intense. I was happy to perform this piece in Hungary, as parts of it deal with Transylvanian folk dances, which have Romanian, Hungarian, German, Austrian and Roma influences. The departure point for the solo was a Nocturne by Béla Bartók. It was a great way to end the residency in Budapest with a solo performance, made possible and supported by Workshop Foundation (WSF).

The residency in Budapest was like a retreat: studio time alone, to reflect on a project that just finished — an experience that I will always want to be able to take time for; active transition time between two projects; the relaxing bath houses in the evenings; meeting artists of the local dance scene, by seeing their shows, sharing the practice in workshops, watching rehearsals, and performing. I would love to return to WSF Budapest, hopefully with *DRANG*, or the new work: *Blazing Worlds*. if not with the time in between, towards what may come after...