

About us

SVUNG is an ever-changing cluster of dancers, dance pedagogues, and applied theater experts, founded in 2019 in Hungary. We are working at the crossover of disciplines like somatics, architecture, food design, nature trailing etc. SVUNG designs workshops, pre-performance warm-ups for the audience, participatory events and installations. Along the Covid pandemic, we decided to investigate the nonanthropocentric potentials of participatory art, thus, human and nonhuman connections, the extension of the body to the landscape. Throughout, we have been reflecting on our methods through both educational and artistic perspectives.

Our collaborations include: Hungarian National Dance Theater, Hodworks Company, PLACCC International Festival of Site-specific Art and Art in Public Space, In Situ Network, Bakony-Balaton Geopark and PAD szabaddonbalaton, Szendvicsbár community hub.

April 29

Workshop for professionals only
(dancers, dance teachers, applied art and art mediation professionals, educators, academics - if you are unsure whether you would fit in or not, please get in touch with us)

10-14:00

RED workshop and DIY Warm up!

10-11:00 / RED workshop

This is a space of trust, where we invite the participants to play with us. No words needed, and the facilitators are present as co-players. We are exploring space and its possibilities together, even beyond boredom.

Initially, we designed this self-led one hour workshop for the Conchances network's transitional meeting in Budapest, where we were requested to warm-up the assembling partners. Furthermore we aimed to propose a format which gives insight to some of the key aspects of our work: space as facilitator/choreographer, learning through discomfort, invisible and dissolved leadership, limited verblity, no fiction etc. In our point of view, it is suitable for any groups over 4 years old.

From a broader angle, it raises the following questions: how can we occupy a space, reclaim it, and re-explore a familiar environment to make it our own, yet not to conquer? What choreographies do we partake in unknowingly by using a space, e.g. on the way to school or work? How can we shape a space and how

does it affect the way people use it? To what extent we can obey the given regulations and architectural shapes, and how is it possible to bend its laws?

11:00-11:30 / Reflection and General introduction to SVUNG

11:30-14:00 / DIY Warm up!

Practical introduction to our pre-performance audience warm-up design, formerly realized at the National Dance Theatre, Trafó House of Contemporary Arts and MU Theatre, Budapest.

We collaborated with [Hodworks](#) and the Hungarian [National Dance Theater](#) since 2019, creating warm ups (pre-performance workshops) and cool downs (post-performance workshops) for over nine different performances.

On this weekend we will watch a performance together, and then explore ways how we could process the material. SVUNG is going to mediate the workshop, inviting all participants to join in the design of such an event from scratch.

Ideally we would like to watch a performance all together on Friday evening, but if it does not work out, we'll do it together between 11:30-12:00.

By now it is an institutionalised, well known practice in Hungary, mostly within the theatre-in-education field, to create workshops for school-groups or for audience members to help them connect/prepare/process a performance. We experienced that very often it is coming from the angle of cognitive understanding, backed by cultural and literary history and theory. Our goal was rather to look at the (contemporary) dance field, and find corporeal ways to tune in the audience. This was also our very first aim when founding our research group.

When designing the workshops, we tend to look at what is difficult to perceive or stay tuned to in a performance. This element will be then at the heart of the workshop instead of replicating movement devising tasks from the rehearsals or sharing the conceptual background of the show. This also means that we rely on all affective elements of a performance, thus the final workshop could focus not on learning steps, but playing with the smell and peeling of an orange, or the anticipation fear before a balloon explodes. In short, interdisciplinarity is more than welcome.

May 30

Open site-sensitive and eco-somatic workshop for all

10-13:30

Geodiverse / No Endpoint

outdoors (Alter Südfriedhof - to be confirmed)

This workshop is a fusion of two performative event we made: the No Endpoint 12 hours performative vigil in an abandoned, yet reforested and landfilled cemetery of Budapest, and the Geodiverse slowwalk that we guided at the Bakony-Balaton Geopark with the support of local geologist Barnabás Korbély. Then, a similar merge has already been tested out in the frame of the Nordic Forum for Dance Research in Copenhagen, 2022.

How can we connect to the material: million years old stones, hundred years old trees and our body with all its spots and wrinkles of age? Stones usually remain less appreciated and geodiversity is rarely mentioned alongside biodiversity. Are they dead or alive? Certain sites are considered sacred, thus untouchable. They are sometimes even called as parts of God's (or any superior power's) body (e.g. Mount Kumbhakarna in Nepal). How can they be used both as a dangerous weapon (stone spear head), and as a toy (for hopscotch or for stone skipping)? As parts of greater tectonic plates, stones could actually make us redefine our borders and conventional binary or distinct categories, furthermore to offer a different temporality. For this sake, we will look at the many types of rocks and fossils that shape the landscape: mountaineering rock walls, church ruins, tombstones. Inside us: bones, kidney stones. Micro and macro, space and time, above and below, creator and destroyer come together. Calcium in the wall, in the snail shell, in the bone and in the vascular wall.

Thus, how do we relate to the passing of time and to remembering? How does our attention change, when we twist the way we manage our time? Slowing down, spending an extended duration somewhere. Cemeteries are symbolic spaces of finitude and acceptance, while the rituals associated with them are practices of reflection on our own transience. One can compare garbage collectors and sewers with them as these are containers of our household waste, which is no longer needed. Therein lies everything that is surplus, that is a burden, that needs to be got rid of. At the same time, the tombstones, the engravings, the decay processes beneath our feet also carry with them the promise of eternal coexistence (how corpses become hummus), complemented by the mystique of after-death. However, the question is, when has any material died: after its disposal or its destruction? We are trying to put an end to the idea of end, both in terms of termination and of boundaries (e.g. what borders one's body and detaches it from its environment).

Our endeavour is to create environmentally low impact participatory events that choose found affective spaces as scenography in order to provide a framework for outdoor experiential education. At the original event, the threshold states, thus the abandoned cemetery partially taken back by the woods, and the half-awake state caused by the 12 hours long performance were all at our service in this.