



TRAFÓ



People care

30 November 2023 | Budapest, Hungary

WORKSHOP CONTENT

*The third workshop realized in the framework of the STAGES project at Trafó House of Contemporary Arts took place at **Trafóclub** and **Kabin** on 30 November 2023.*

*In the course of the first two workshops, we mostly focused on issues concerning environmental sustainability, while the third workshop concentrated on human and social sustainability. We decided to work with **permaculture** as a conceptual framework for the following workshops. The three ethics of permaculture are: **Earth Care, People Care and Fair Shares**. This time, we centered our attention on People Care, reflecting on the links between caring for the environment and self-care. **The key concepts we focused on during this session were exhaustion, the critique of the wellbeing industry, burnout, mental load, "efficiency" and their links with environmental issues.** We decided to work with these concepts in order to further develop a sustainability protocol applicable to artistic (creative and institutional) practices.*

DISCUSSION SUMMARY

One of the starting points for this session was a new production premiered at Trafó, Imre Vass' performance entitled **RELAX**. The participants of the workshop had the opportunity to attend the performance. This performance is a mirror, a diagnostic tool in our hands. It invites us into a reflective space where we can take a closer look at our physiological and mental, individual and collective rigidities and stucknesses. We can fathom our defence mechanisms and response patterns, imagine what our lives would be like if we were able to respond to situations that generate external and internal tension in a relaxed state of consciousness.

Our lifestyle, the digital environment and world events keep us in a constant state of physical and nervous activity, with stress pouring in from all directions. While we are in a constant state of tension, we are also under pressure to relax completely. The culture of relaxation and rest is also permeated by the idea of productivity, encouraging us to spend our leisure time in the most useful and active way possible. Instead of resting, we often choose to have fun - remaining active participants in the consumption cycle - depriving ourselves of relaxation and recharging.

Relaxation is a state of mind and body free of tension and anxiety. Relaxation of body and mind together is necessary for the body to cope with everyday stress. Being able to relax, however, is only the first step in releasing recurring (chronic) tensions, in working with inhibitory behavioural patterns.'

Unlike the previous two workshops, which were mostly centered around discussions and presentations, this time, we started off with a **somatic exercise** facilitated by Imre Vass, the director and one of the performers of RELAX. Our aim was to experiment with non-verbal methods of meaning-making, and to drift somewhat away from a theoretical starting point. Imre Vass gave a **movement-based bodywork session**, we tried out breathing techniques, grounding and imaginative exercises, followed by a round of reflection in which we connected our somatic experiences with the issues that are pivotal to STAGES.

The bodywork session was followed by **two lectures**, one by environmental psychologist Veronika Kökény focusing on the **development of human-environment interaction studies**, the other by curator and researcher Flóra Gadó who presented **artistic, curatorial and institutional practices that shed light on issues of stress, anxiety and burnout, relaxation, healing, the critique of the wellbeing industry and new-age aesthetics and the interrelation of these matters with capitalism**. Flóra Gadó also confronted the participants with practices that are motivated from a postcolonial perspective as well as ones reflecting on indigenous issues and with **institutional practices that center care and accessibility**.

We finetuned the workshop based on the feedback of participants that it would be important to discuss each other's practices at greater length. From now on, we dedicate a

PRAXIS session in each future workshop to the sharing of these professional experiences. The purpose of this part is to discuss sustainability dilemmas and aspects of works/projects already completed or in progress. These sessions are moderated by the Thought Generator, Trafó's art education department. In the framework of the third workshop, dancer, choreographer, performer and ecological coordinator at SÍN Arts Centre Laura Tóth and director Júlia Bagossy shared their current projects and provided a glimpse into their practices. In her presentation, Laura Tóth focused on the green rider that she has been developing at SÍN Arts Centre while Júlia Bagossy talked about the mental load that emerging directors need to bear especially in the beginning of their careers and aspects of gender inequality and patriarchal mindsets still strongly informing the performing arts field.

BIOGRAPHY OF THE ARTIST:

JÚLIA BAGOSSY

Júlia BAGOSSY was admitted to the University of Theatre and Film Arts, Budapest in 2019, to study music theatre directing in the class of Tamás Ascher and Péter Forgács. In the same year, her own play won a prize at the competition of the Budapest Puppet Theatre. She has been deeply involved in the 2020 protests at the University of Theatre and Film Arts and took part in the student squatting of the premises of the university. She continued her education at the Mozarteum in Salzburg. In 2021-22, she was awarded a scholarship by the Friedrich-Ebert-Stiftung. Since spring 2022, she has been playing in an orchestra as a songwriter and singer. She regularly writes and directs short films. Her first short film (Dogs Don't Eat Grass) was screened in Mumbai, Latvia and at several Hungarian festivals. She won the Best Director Under 30 Award at the Fresh Meat Budapest International Short Film Festival. She recently directed plays at Trafó House of Contemporary Arts as well as at Katona József Theatre in Budapest.

Since graduating at the Budapest Contemporary Dance Academy, Laura TÓTH is a freelance dancer and also enrolled in the Budapest Contemporary Dance Academy's Contemporary dance pedagogue MA programme. She teaches drama students on a regular basis in order to deepen their body consciousness, and to enhance the range of their expressive tools by acknowledging contemporary dance. Laura is part of the team of SÍN Arts Centre as a sustainability manager. She is a participant of the IETM Green School sessions and she is currently developing an eco-guide/a green rider for the independent performing arts scene in Budapest. and I urge her to consider how creative practice can inform this work.

IMRE VASS

Imre VASS is an independent performing artist, dancer and choreographer, based in Budapest. He is supported by the Life Long Burning - Creative Crossroads program (2023-2024). During 2024 he will have residencies by the support of Nomad Dance Academy - Slovenia in Ljubjana and Antisezona in Zagreb.

He completed his studies at the Budapest Contemporary Dance Academy. He is a danceWEB scholarship recipient (2010), a participant in the SPAZIO - a European Network for Dance Creation (2012-2013). He received the Leonardo mobility grant and was an L1 resident in 2012. He participated 3 times in The Research into the Unknown program (2008-2013) and the Philadelphia Bilateral Artist Exchange Program (2016) and he is also part of the Artist-Partnership Programme of Workshop Foundation.

Between 2018-2020, he was a member of the International Contemporary Dance Collective initiated by iDance. They created it will come later (2018) and toured internationally (Budapest, Krakow, Stockholm, Edinburgh, Cardiff, Hong Kong amongst other cities). They released a publication entitled PUSH - it will come later (2020).

He is a three-time STAFÉTA winner with the performances STANDING GROUND (2017), Game Changer (2021) and RELAX (2023). His choreography taking place (2016) was nominated for the Rudolf Laban award for the best experimental contemporary dance prize, his apartment theater performance IITTHOONN (2019) created together with Dávid Somló won the Péter Halász award, his performance Game Changer (2021) he created in collaboration with Tamara Zsófia Vadas and Csaba Molnár won both the Rudolf Laban and Péter Halász award.

In Hungary, he worked with choreographers and companies such as Kelemen Patrik, Viktor Szeri, HODWORKS, Tünet Együttes, STEREO Akt. Abroad with Ultima Vez (BE), Rapid Eye (DK), Ingri Fiksdal (NO) and United Sorry (AT\NL). He performs regularly at Trafo House of Contemporary Arts and MU theatre, and has been invited several times to the dunaPart - Contemporary Performing Arts Platform and NEXTFESZT. He performed at the PLACCC, Sziget, Bánkitó and Kolorádó festivals, the Performing Arts Forum Festival, Collegium Hungaricum, DOCK 11 in Berlin as well as in London, Amsterdam, Olmütz and Sofia.

GABÓ BARTHA

Artist, permaculture gardener

CARMEN CZETT

Social science researcher

HAJNAL GYEVIKI

Artist, ceramic designer

DOMOKOS KOVÁCS

Performer, puppet actor, director

BIOGRAPHY OF THE SCIENTISTS:

FLÓRA GADÓ

Flóra GADÓ is a curator, researcher and art critic based in Budapest. Since 2018 she works as a curator at the municipal contemporary art center Budapest Gallery and recently obtained her doctoral degree in Film, Media and Cultural Studies at Eötvös Loránd University. She curated several exhibitions both in Hungary and the neighboring countries, including TIC Gallery (Brno), Pragovka Gallery (Prague) and within the framework of OFF-Biennale Budapest. In the past years she took part in several curatorial residency programs, including MeetFactory in Prague, Brno House of Arts and the East Art Mags program for art critics in Romania and Poland. Between 2016 and 2019 she was the Vice President of the Studio of Young Artists' Association, Budapest. Currently, she is a lecturer at Budapest Metropolitan University and at the Hungarian University of Fine Arts. She was a participant of the University of Bergen Curatorial Practice program between 2021 and 2023. Her field of interest is centered around memory politics, artistic strategies to deal with the past as well as examining issues related to mental health, healing and radical care.

VERONIKA KÖKÉNY

Environmental psychologist Veronika KÖKÉNY graduated as a psychologist from Eötvös Loránd University in 1983, and later obtained a degree in clinical and psychotherapy. She worked in a psychiatric department, in a psychotherapy clinic, and at a trainer consulting company. In the past decade, she has been working as a psychotherapist and counsellor in private practice and as a training psychodrama psychotherapist supervisor in the Hungarian Psychodrama Association (MPE). She was an editor of the Psychodrama Journal until 2008 and held the elected positions of vice-president, president and chairman of the study committee for 12 years. In 2012, she organized and since then, she runs the MPE Sociodrama Working Group. She is a member of several national professional psychotherapy associations and umbrella organisations and is a group therapist representing sociodrama. In the past years, she moved into the direction of human-environment interaction studies and has been trained as an environmental psychologist.

ORSOLYA DÁVID

Social worker, sociologist

JUDIT GÉBERT

Environmental economist, philosopher

LÁSZLÓ NEMES

Philosopher, bioethicist

ANNA SZEPES

Art education specialist

ANNA VECSENYÉS

Scenic designer, researcher in human ecology



UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

3 GOOD HEALTH AND WELL-BEING 	5 GENDER EQUALITY 	8 DECENT WORK AND ECONOMIC GROWTH 	12 RESPONSIBLE CONSUMPTION AND PRODUCTION 	16 PEACE, JUSTICE AND STRONG INSTITUTIONS 	17 PARTNERSHIPS FOR THE GOALS
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