

Benedek Adél Jácinta
2026.03.01.-03.06.
Vienna
ERASMUS REPORT

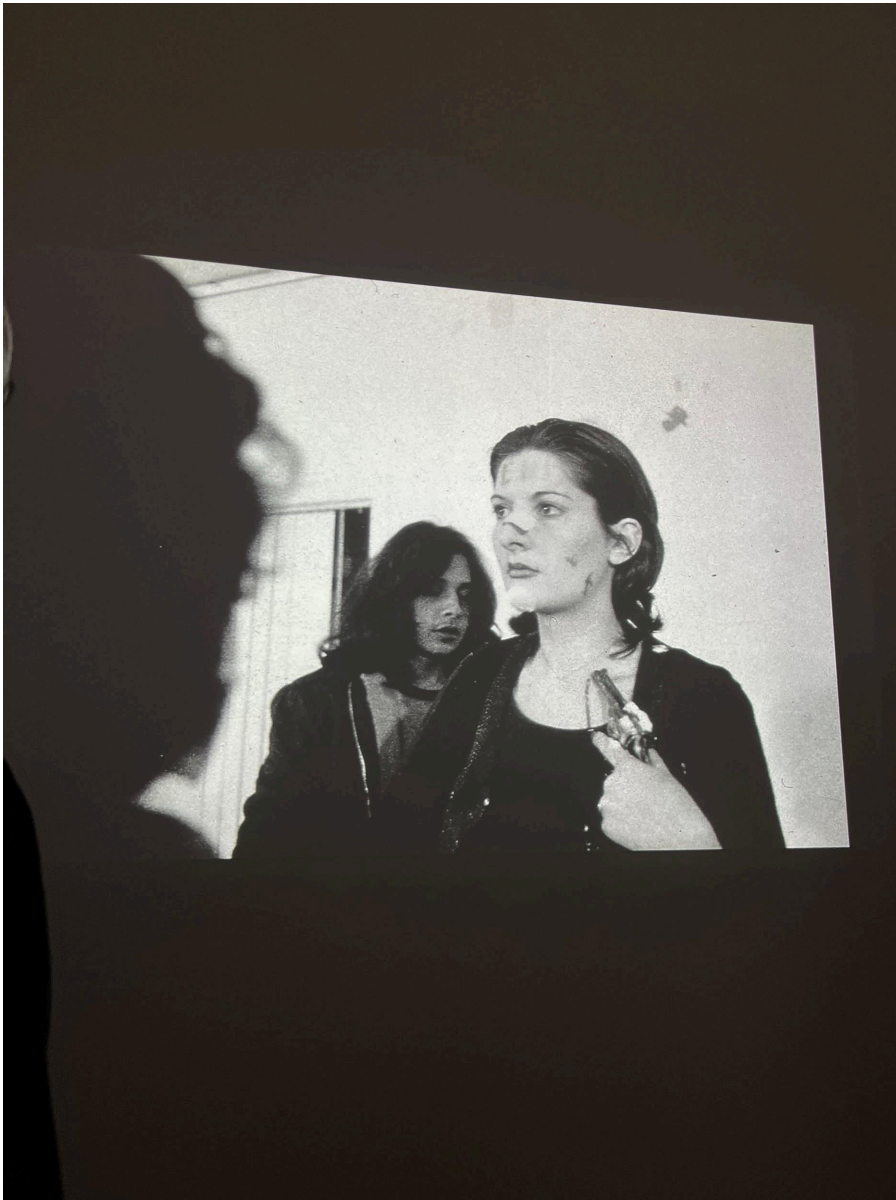
My name is Jácinta Adél Benedek, I was attending in a one week mobility (03.01.-03.06.2026.) through Erasmus in Vienna. I found the program very inspiring and stimulating both physically and intellectually. The diversity of workshops and approaches created a rich environment where different perspectives on movement, technique, and artistic research could meet. It was especially inspiring to see how different teachers approached similar questions—such as presence, musicality, and awareness—from their own unique methodologies. I felt really good in Vienna, it's rich in culture and life, with a lot of cool young people.



The most useful activity for me was the workshop with Saskia Tindle. Her focus on anatomically informed ballet technique and musical clarity deeply resonated with

my interest in sustainable and conscious physical training. The way she approached technical work was both precise and attentive to the body's natural mechanics, which helped me rethink how technique can support long-term physical health while maintaining artistic quality. As a dancer who is interested in the relationship between technique, awareness, and expression, this experience was particularly valuable.

One of the strongest impressions for me was the emphasis on attention and presence during the Tuning Class with Malcolm Manning. The practice of tuning into subtle physical sensations and listening more carefully to the body and the surrounding space stayed with me the most.



This experience reminded me that movement does not always need to begin from large physical actions; it can emerge from small shifts in attention, breath, or internal sensation. This approach is very meaningful for my own movement

research, especially because I am interested in layered movement and subtle changes in tension, rhythm, and intention. It encouraged me to slow down and observe movement more carefully, which can open new possibilities in both improvisation and choreography.



Yes, I think a lot of things were very useful. One important method was how we can work on our future works, the class with Tamara, the dramaturgy. I would definitely keep the combination of workshops, discussions, and reflective activities. This balance created a holistic learning environment where physical practice could be supported by reflection and exchange of ideas.



For future programs, it would be a must to have everything on time, especially money, and have separate rooms for the students. For graduating students, opportunities to discuss professional pathways, artistic processes, and working conditions in the dance field could also be very valuable.

