

Erasmus Report

My name is Jácinta Adél Benedek, I am currently a third-year Contemporary Dance BA student at the Budapest Circus Arts and Contemporary College. I was attending a one week mobility (26.07.2026.-02.08.2026.) through Erasmus in Vienna. Participating in the Vienna International Dance Festival was an incredibly valuable experience for my artistic and professional development. Throughout the programme, I attended both intensive workshops, and I was highly satisfied with every class. Working with the teachers and meeting dancers from many different countries gave me new perspectives, inspiration, and motivation for my future career.



Marta Coronado – *Release Technique: Enjoying the Laws of Motion*

Marta Coronado's classes focused on the principles of release technique, encouraging efficient movement through the natural laws of the body. The workshop explored weight, momentum, gravity, and the relationship between effort and ease, helping participants discover greater freedom and fluidity in movement. I particularly appreciated the calm and supportive atmosphere she created, which allowed me to deepen my body awareness and refine the quality of my movement. We also discussed with

Marta, that she knows my previous teacher, Zsuzsa Rózsavölgyi, they were classmates in PARTS.



Valentina Schisa & Elisabetta Violante – *Constant Instinct: Methodology, Language and Repertory of Ismael Ivo's Classes*

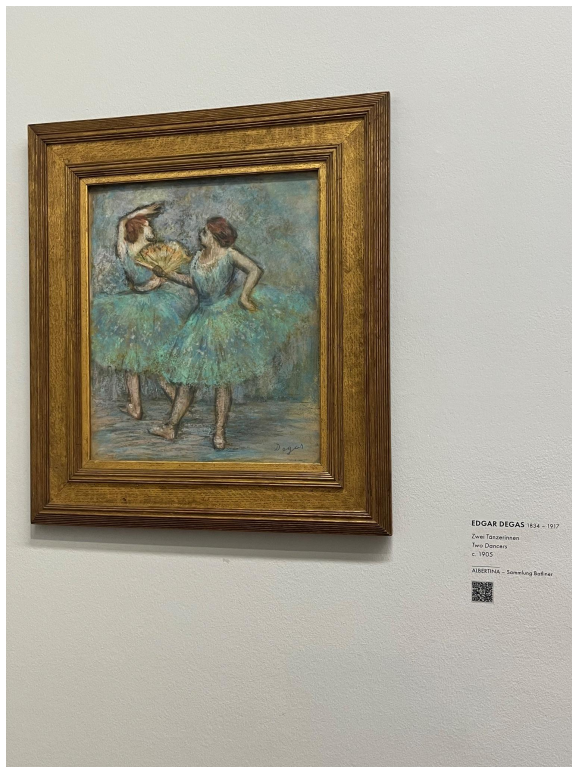
This intensive workshop introduced us to the movement language and teaching methodology of the late choreographer Ismael Ivo. The classes combined dynamic physical training with artistic exploration, encouraging us to develop presence, expressiveness, and instinctive movement choices. I found the work both physically challenging and emotionally inspiring, and it broadened my understanding of contemporary dance practice and performance. Working with Valentina Schisa and Elisabetta Violante was an unforgettable experience, and I gained valuable tools that I will continue to use in my future training and artistic work.



Outside the classes, I spent time stretching and reflecting on the day in the Arsenal area, where I also wrote regularly in my dance journal. These moments helped me process what I had learned and deepen my understanding of the movement practices.



Although I had planned to attend more Public Moves sessions, I was unfortunately unable to participate in several of them because the extreme summer heat was physically very difficult for me to handle. Despite this, I attended the **Albertina Museum**, which provided additional artistic inspiration during my stay.



During the festival, I had the opportunity to watch **Maldonne**, choreographed by the French choreographer **Leïla Ka**. The performance explores how clothing can carry memories, identities, and personal stories. Five dancers continuously transform themselves through more than forty different dresses, each representing a different character, emotion, or stage of life. Rather than being simple costumes, the garments become an essential part of the choreography and the storytelling.



I was fascinated by the constant transformations and by how the dancers gave each dress its own unique presence. The performance moved seamlessly between humour, vulnerability, strength, and moments of collective power, creating a rich emotional experience. The choreography was both highly physical and theatrical, showing how movement and costume can work together to tell stories without words.

One of the most valuable aspects of mobility was the opportunity to have conversations with fellow dancers and teachers, exchange experiences, and build new international connections. Overall, the programme exceeded my expectations, and I am grateful for this unforgettable opportunity, which strengthened both my artistic practice and my confidence as I prepared to transition from student to professional contemporary dance artist.