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Erasmus final report

Stockholm, 5–10 October 2026

We participated in the Within Practice Festival in Stockholm, Sweden, from 5–10 October.

The festival took place at Stockholms Kontsnärliga Högskolan (SKH).

We took part in Horacio Macuacua's morning classes from Monday to Friday. I learned a lot here about my own body. He always says, "Your body is your voice," so we express ourselves through it. These classes were so different from my original style, which is why I chose them.

We worked with grounded movements; our accent was always downwards, and we always had to use our upper body, heads, and hands. Our movements had their own ways but were not controlled; they were more natural. We had different movements every day.

On the first day, he said, "Good morning," and when we said it back, he said, "No, not like this." So we had to say it more times, using our whole bodies, and we also had to move to the side while saying it.

On the second day, he asked how we felt, and when people showed which part of their body hurt, he asked them to do it again and connected the movements, which we all had to repeat in groups. Then he said that even if we have pain, we can use it instead of surrendering to the pain.

We used our voices, but not for talking, more for exhaling, and it actually made our movements lighter and more natural. We used our voices the most during the "cool down."

Every day, we had a 15 minute long "cool down" where we were shaking and moving and doing very fast movements with our arms in a plié-like "sitting" position. Then we "hugged our dance" for about 5–7 minutes, so we had to hold our arms to the side with our eyes closed, concentrating only on ourselves. Then, very slowly, we lifted our hands and lay down with our arms and legs up. When we "arrived," the class ended.

We also took part in a workshop held by three dancers from Skånes Dansteater: Kit Brown, Hanna Nussbaumer, and Simone Frederick Scacchetti. The workshop lasted three days, from 5 to 7 October. Skånes Dansteater is a dance company that includes dancers with disabilities and strives to make its performances accessible to everyone.

On all three days, we started with “quick trust” exercises. We had new partners every day, and we had to ask each other continuously for 3 minutes: “What do you love?” After the answer, we always had to say, “Thank you!” Then we played the same game with the question: “What do you need?” and we had to answer with “Thank you!” here as well. On the first day, the answers could be about anything, but on the second and third days, they had to be more professional. For example: “I love to dance with my eyes closed” or “I need to let go of all my thoughts while I am dancing.”

On the first day, we worked with translating. We got the task of translating a piece of music for ourselves, and everyone understood the task differently, so translating meant different things to everyone. We did exercises where we followed a person’s movements in front of us by copying them, getting inspiration from them and adding something to them, or making a “radical change”. We had another task where we had to talk to ourselves about what we are doing at the moment. For example „I am walking while lifting my right arm up”. This exercise was something I never did before, that is why it was hard for at first to narrate my own movements while doing them. It was interesting that I started to think in English then switched to Hungarian, then continued in English again.

On the second day, we worked mostly with our eyes closed and focused only on our hearing. We explored touch in the first exercise. We had three layers: 1. very close to the surface of the body or the floor, but not touching it yet; 2. touching the body or the floor; 3. touching the body or the floor while putting weight on it. We went from level one to level three, then went back to level one. We could touch the people around us, and everyone had the opportunity to leave the other person at any time if it became uncomfortable. After that, we danced again for around 5 minutes, keeping the memory of what had just happened in the previous experience.

Then we had the pearl exercise, in which our partner had to move only in response to sounds, and we had to find our partner’s “pearls”, which could be a movement, a vibe, or anything else.

On the third day, we used these pearls along with the notes we had written about our partner’s movements. We described them to the others, who looked outside the circle so they could only hear what we were saying. Everyone had a different image of the “pearl”, even the person whose pearl it actually was.

We also played a “what if” game where anyone could share an idea. For example: “What if we all close our eyes?” Then we continued our improvisation based on that idea.

We had an exercise where we got a text that was an audio description of one of their performances. We had to move to the text and translate it for ourselves in our own way.

Our last task together was to dance again, adding everything from before: the translation, the copying, narration of our own movements, the levels game, and even the “what if” game, quick trust, and the pearl game. One of the workshop leaders said, “Evi’s pearl”, then read it aloud, and everyone had to do it the way they imagined it. This is how the practical part of the workshop ended.

We had all the three days a 40 minutes theoretical part where we talked about disability, inclusive dance and accessibility. We discussed the social model of disability, which focuses on the barriers created by the environment rather than on people's conditions or diagnoses. The main point was that we should focus on the barriers people face and how we can remove them.

We also talked about the importance of communication and taking time to get to know each other when working with people with different abilities. Inclusive dance is about including people with different needs in our practices, while universal design aims to make experiences accessible to everyone in different ways.

Another topic was crip time, which refers to the fact that disabled people may experience time differently and sometimes need more time, for example when working with a sign language interpreter. We also discussed an example of a performance where people experiencing mental health difficulties had three opportunities to leave the stage if they needed to. This showed how important clarity and flexibility are.

Finally, we talked about accessibility for audiences, such as providing wheelchair access and having a sign language interpreter on stage. Overall, the discussion highlighted that inclusion means understanding different needs and removing barriers so that everyone can participate.

From 8 October, the Practice Presentations started. On the 8th, the presentations took place at MDT Moderna Dansteater. During the first day, I saw Darko Dragičević, Tiran Willemse and Eszter Salamon. Darko Dragičević explored failure as a part of artistic practice, working with students from the SKH MA program. He gave them the instructions only 10 minutes before the performance, showing how failure can open up new possibilities. Tiran Willemse focused on identity and how society influences the way we see ourselves and others. He showed this

through a 40 minute improvisation. Eszter Salamon explored the relationship between the body, sound and movement with her piece *Dance for Nothing (revisited)*.

On the second day, on the 9th of October, the presentations took place at Dansens Hus. Today, work, focusing on the body, memory and transformation. She presented on stage and showed us videos from her previous pieces. Skånes Dansteater shared their approach to inclusive dance and how people with different abilities can create and move together. They demonstrated many of the things they had shared with us during the workshop.

On the third and last day of the presentations and the festival, on the 10th of October, the presentations took place at Dansens Hus as well. We saw Manuel Rodriguez and Thomas Hauert's presentations. Manuel Rodriguez explored the relationship between language, the body and meaning with a very interesting and funny performance. I could watch it for hours. Thomas Hauert focused on improvisation, collaboration and how dancers respond to each other.

Overall, it was interesting to see how different artists approach dance, not only as a performance, but also as a way to explore identity, society and new ways of working together.

We had a program outside of our mobility. We met with a Hungarian girl on the workshop who does fire juggling and lives in Stockholm. She invited us to their practice on Saturday 10th October to join them in a training because that training was without fire. I was practicing clubs alone and then in pair with her for 3 hours that passes very fast. I am happy that I could practice my juggling as well although it wasn't part of our mobility. It was interesting to see a fire juggling community and their practices, and their openness towards us. This was a very new experience for me.

I learnt a lot during these six days that I can apply to my studies, upcoming projects and diploma work. I learnt more about myself, accessibility, and the different ways people can express themselves. I also gained new perspectives on how things can be done differently in Sweden, especially when it comes to accepting and including people from different backgrounds, regardless of their race, sexuality, gender or identity.

Besides our official mobility programme, we also had the opportunity to take part in an additional activity. During the workshop, we met a Hungarian girl who lives in Stockholm and practises fire juggling. She invited us to join her group's training on Saturday, 10 October, when they were practising without fire.

During the three hour session, I practised juggling with clubs on my own and then in pairs with her. The time passed very quickly, and I was happy to have the opportunity to practise my own juggling skills alongside the activities included in our mobility programme. It was also interesting to get to know a fire juggling community, see how they practise, and experience how open and welcoming they were towards us. This was a new experience for me, and it gave me the opportunity to connect with people through a shared interest outside the official programme.

