Martin Kilvady-3 week study Erasmus Report Csaba Sára 2026.09.20-10.09.

Through the Erasmus+ short-term mobility programme, I had the opportunity to take part in Martin Kilvady's three-week study. It was an improvisation-based laboratory where Martin shared his own practice with us. I am very grateful that I could take part in it. I learned a lot about movement and my own dance during these three weeks.

I will try to describe this experience, although I know I cannot capture everything. The programme was so complex and rich that it is impossible to describe every part of it.

The three weeks were based on Martin's own improvisation practice. I discovered a very complex and detailed world of movement. The structure of each day was similar, but Martin added new layers to the exercises every day. We worked from 9 am until around 12 or 1 pm, then had a one-hour lunch break and continued until 4 pm.
The first part of the day was mainly individual research. One of the main practices was travelling through all asanas. We explored different body positions and the movement possibilities they offered.

We started each morning with hands-on work. We used balls or manual touch to work with the tissues of the body and focus on specific areas. This work helped us send messages to the tissues and also observe the condition of the body.
We gradually added different movement qualities to this practice, such as contracting and relaxing the muscles, pulsation, spreading and stretching the tissues, slow motion, and different accents and dynamics. We explored qualities such as explosion, bounce, falling and suspension. Musicality was also an important part of the work.

There was also a more physically demanding part of the practice. We explored travelling through all asanas in different positions, such as crawling, push-ups, plié, different squat positions and balancing. These exercises allowed me to discover which positions I naturally move towards, which ones I avoid, and why. I realised that my body tends to avoid certain positions, and that these reactions can give me valuable information about my own movement.

During these three weeks, I increasingly experienced that movement is not only about taking different body positions or performing a movement. It is also about how I am present in the movement, what qualities I use, and what possibilities I discover. The same position can have very different qualities depending on how I relate to my muscles, tissues, weight and the rhythm of my movement.

It became important for me not to see my body's preferences and resistance simply as mistakes that need to be corrected. Instead, I started to see them as opportunities to understand my movement better. Movement became a complex field of research for me, where body awareness, attention and conscious decisions constantly influence each other.

During the programme, I learned not only specific exercises and tools for researching movement, but also a lot about the research process itself. I found it inspiring how Martin started with simple tasks and gradually explored different layers of each exercise, creating a very complex process of research.

I experienced how it is possible to work with one movement task for a long time, adding new questions and perspectives without trying to reach a fixed result. This approach changed the way I think about my own research. I learned the importance of keeping questions open, observing, experimenting and allowing new questions to grow from each discovery. For me, research is not only about reaching a result. It is also a continuous process of attention and thinking, where the way we research something is just as important as the result itself.

After lunch, we started with breathing meditation and then moved on to partner work. We used the movement qualities explored in the morning through interactions with other people, especially through pushing and pulling and different ways of saying yes and no.

One of the main questions was how I can keep my own dance while my partner pushes or pulls me. How can I stay open to external influences without losing the continuity of my own movement? How can I remain stable while also allowing myself to be influenced? How can I react to what is happening while continuing to observe and shape my own movement?

In these exercises, everything we had explored individually in the morning gradually came together. The main idea was observation and manipulation at the same time. I explored how I could observe and influence my movement at the same time, while staying open to my partner and to a constantly changing situation.

Through this work, we also started to explore composition. We looked at how movement material and compositional decisions can emerge from what is happening in the moment.

Musicality was one of the biggest challenges for me. The quality of bounce, different accents and the rhythmic possibilities of movement are areas I still want to explore further. The programme gave me tools that I can continue to use in my own practice.

Musicality was not only about moving to music. It was also about exploring my relationship with music. I can connect to it, resist it or even ignore it. Music became a kind of partner, influencing me in a similar way to another person pushing or pulling me during partner work. I found it especially interesting to explore how I can keep my own dance even when the music strongly influences my movement.

Alongside the technical aspects of Martin’s work, its holistic and philosophical side was also an important part of the experience. Since we were working with improvisation, we often talked about what dance is, what improvisation means and how we relate to what is happening in the present moment.

The idea of the NOW was present throughout the three weeks. Two of Martin’s phrases that stayed with me were: “The now is unexpectedly wild” and “The NOW is not instructive, but descriptive.”

The present moment cannot be fully planned or controlled. It can always bring something unexpected. For me, the idea that the NOW is not instructive but descriptive means that we do not decide in advance what should happen. Instead, we observe what is happening in the moment and respond to it. We notice what is there rather than telling ourselves what should be there.
This approach was especially inspiring for me because I have always seen dance as a way of expressing life itself. I feel close to this holistic way of thinking, where technique, bodily experience, thought and our relationship with life are not separate from each other.

At the same time, the three weeks were physically and mentally intense. The repetition of the exercises and the need to make my own decisions during improvisation required a high level of concentration. When I faced difficulties or could not immediately find my way through an exercise, I often had to motivate myself from within.

Focus became one of the main themes of the programme for me. What does it mean to be truly present in the movement I am doing? How can I notice what is happening in my body, and how can I recognise when I lose this attention? The task was not only to concentrate continuously, but also to notice changes in my own attention. This made the days mentally and intellectually very demanding.

The programme took place in Salzburg, and Martin also included visits to nearby lakes. On these days, we did the same practice as in the studio, but we used the possibilities of the natural environment.

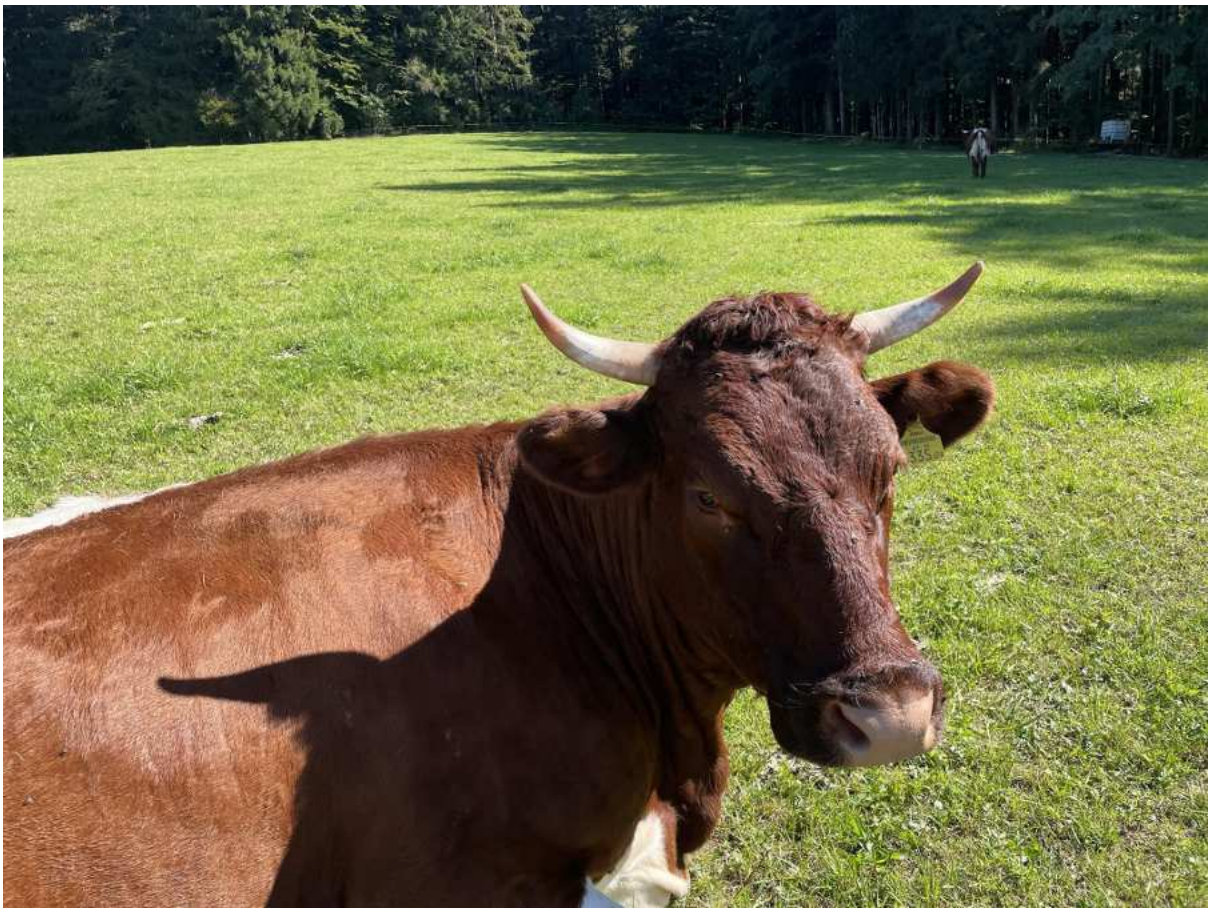
During the breaks, we swam in the lakes surrounded by huge mountains. It was an amazing experience for me. There is something about the size and power of the mountains that deeply moves me, while the lakes have a cooling and peaceful quality. It felt good to be there and to experience the practice in a natural environment instead of the familiar studio space.

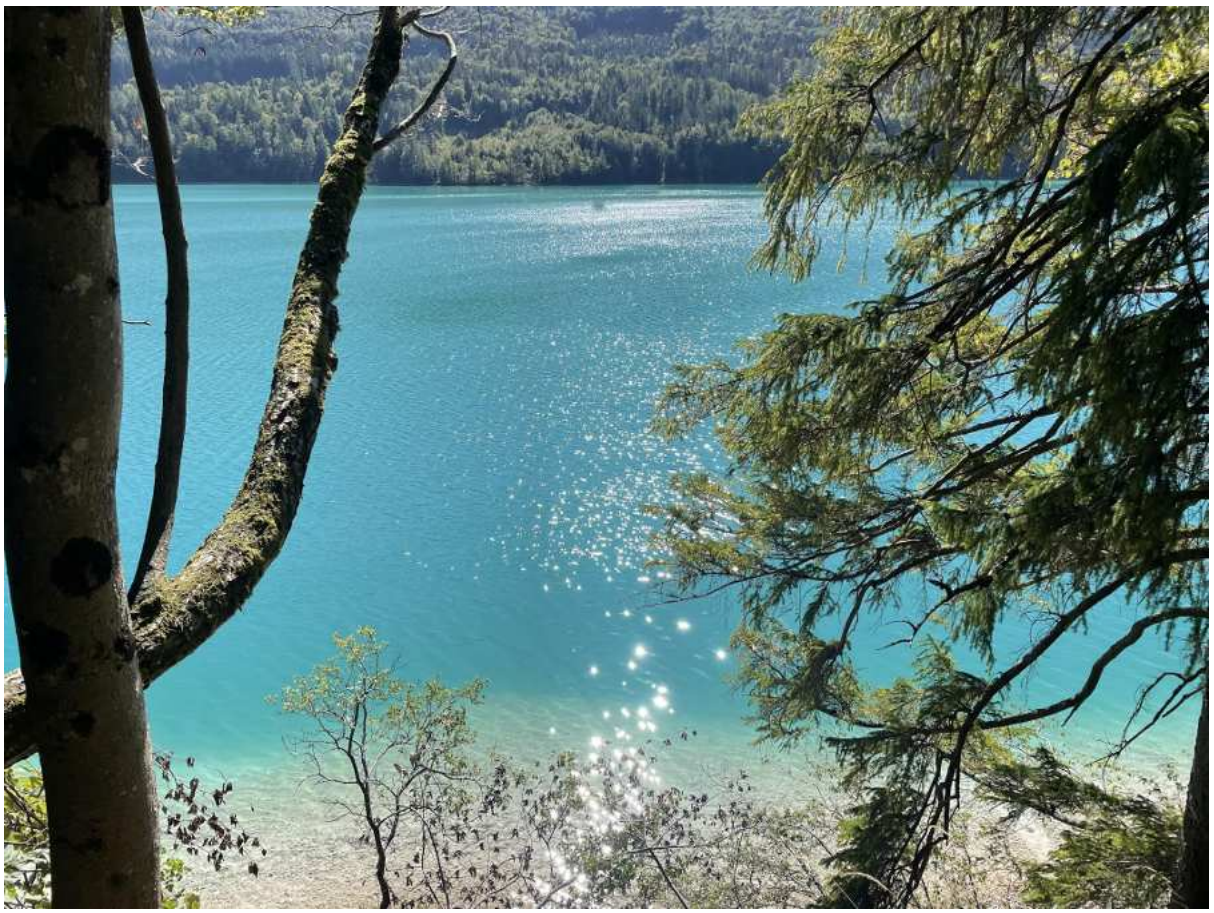
On the last day, I felt the most free in the exercises. I had the feeling that my body was finally beginning to absorb and integrate all the information that I had previously needed to keep in my mind consciously. This made me realise that this kind of learning needs time, repetition and independent work.
I feel that I gained a lot of new information and tools during these three weeks, but the process of integrating them into my body is still ahead of me. If I could work with this practice for a longer period, I think I would be able to embody and integrate much more of it. This requires self-motivation and regular practice after the programme.
I want to include travelling through all asanas, the exploration of muscle contraction and relaxation, and the different dynamic, rhythmic and musical qualities of movement in my daily practice. I want to spend more time exploring not only new movement material, but also the different possibilities within the same movement by working with different qualities.
I also want to continue exploring what I learned through partner improvisation. I am interested in how I can keep my own dance while staying open to external influences, my partner and unexpected situations. The research methods I learned during the programme will be useful not only in my individual practice, but also in my future creative work.

I would definitely like to take part in another one of Martin’s workshops or studies. I feel that the knowledge he shared with us is so complex and has so many layers that it is impossible

to fully understand it during the first experience.
I am curious about what I would discover in another encounter: which new layers I would notice, what I would understand differently, and what new possibilities would open up for me, both physically and in my thinking.

For me, these three weeks were not the end of a learning process, but the beginning of a new direction in my research. I received tools and questions that I can return to again and again, helping me to understand my own dance more deeply.







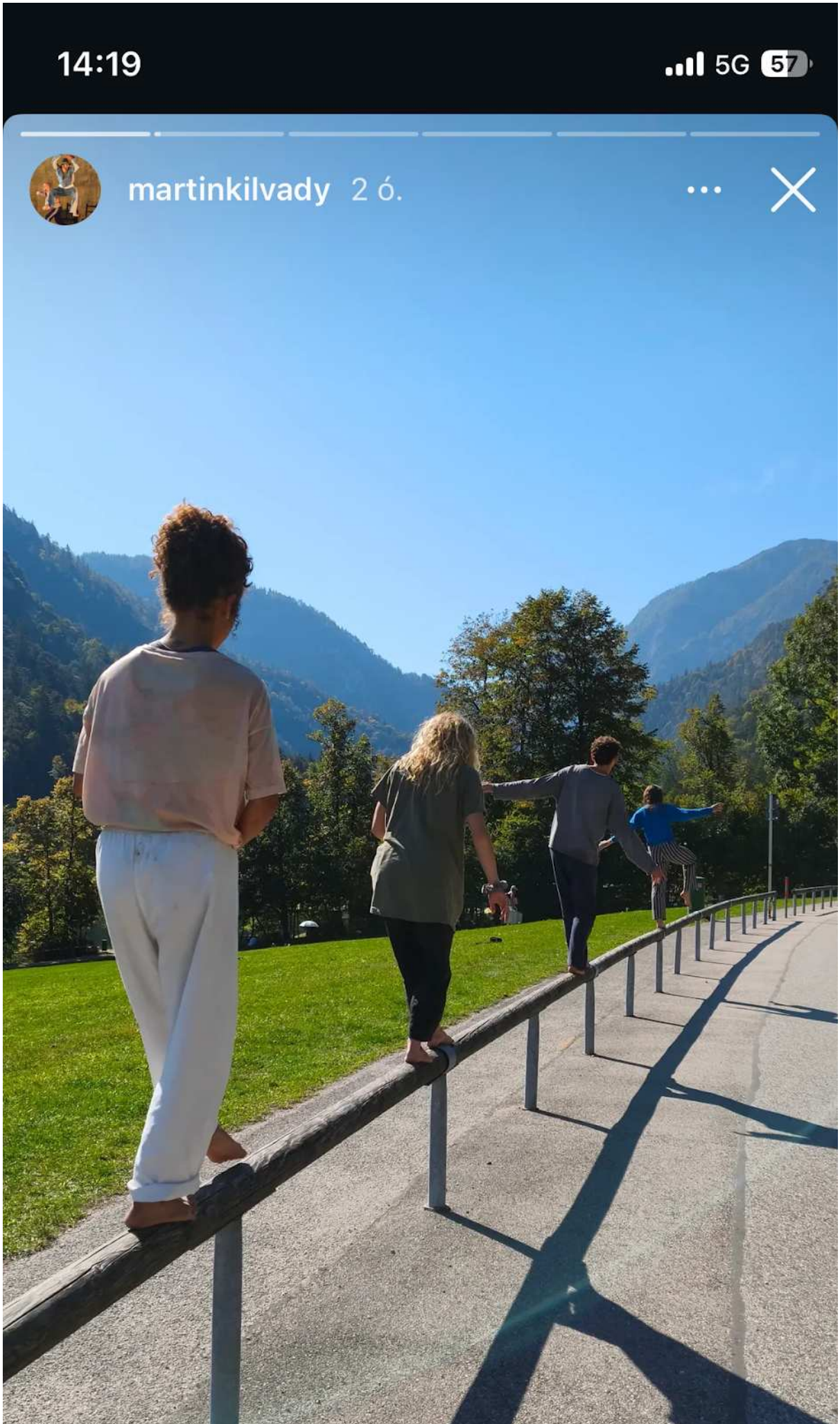











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HARD - SOFT

SPREADING
" STRETCHING
: GLOBAL - ASANA
: LOCAL - TISSUE

IT IS ALWAYS A 3rd
NO MATTER YES

• THE OTHERS - PARTNER
• MUSIC

BREATH OBSERVATION
INHALE
EXHALE
2 TRANSFORMATIONS
MOVEMENT OF THE TORSO
PASSIVE - ACTIVE COMPONENT

TRAVELLING THROUGH ALL ASANAS



ORDINARY — EXTRAORDINARY

ALL "STRETCHY" FORMS

• THERE + BACK
• ⇌ OR LOOPING
– SENSING
1. MOTION
2. LOCAL PHYSICAL SENSATIONS
– ALL ASANAS
FROM DAILY → TO EXTRA ORDINARY → ORDINARY

WHY (MOTIVS) ?

– TO MONITOR (DIAGNOSIS)
– TRANSFORMATION
– DANCING
–

– CREATION MODE (MOVING MENTAL PICTURES)
– TO STUDY
– TO RESEARCH
– TO ENJOY
– TO PERFORM
– TO TREAT AND HEAL
– TO TEACH
–

RUN THROUGH – REPETITION – RUN THROUGH
REHEARSAL

R – R – R

MUSICALITY

– A ACCENT
– SLOW MOTION
– SILENCE

A-BUM

DANCING ← MY DANCING

MUSICALITY –
MUSIC –

RAFA

FLOW –


MANUAL = RELEASE
(LET GO, LOVE)
UNLOCKED, UN-HELD
MAINTAINING THE POTENTIAL TO MOVE, IN FLUX
ALIGNING WITH GRAVITY
DRAINING -> "GIVING WEIGHT"
SPACIOUSNESS
NOT "CARRYING"
MAKING ME "FLY" = RELEASE -> MAINTAINING THE DYNAMIC POTENTIAL
HARD-SOFT (TEXTURE)
TRAVELLING THROUGH ALL PLANES
DOWN / MIDDLE / UP
SPINE
STRETCHY
ORDINARY - EXTRAORDINARY
BREATH
OBSERVATION
MOVEMENT
ALCHEMY
CHANGES
HOW MUCH
DURATION
HOW OFTEN
INSTANT COMPOSITION
MUSICALITY
ACCENTS
RUN
A
BOUNCE
NOW (OBSERVATION DESCRIPTION OF WHAT IS HAPPENING NOW)
PROCESSING
IMPROVISATION
DANCING -> PARTICULAR IMMERSION
- FUNCTIONALITY - WHY PURPOSE
- RELATING TO THE MUSIC
- ORCHESTRATING MOVEMENT
WHY
MOTIVS
- CREATION
- PERFORMANCE
- STUDY
- RESEARCH
- WELL BEING (REHAB)
- TEACHING

