

## Report about the V4 Residency

Place of residency: Drozdov, Czech Republic

Time of residency: from the 7th until the 20th of May

Working partners: - Viola Lévai - external eye

- Bálint Bolcsó - sounddesigner

- and of course, Stampy, my amplified stethoscope

It was a big pleasure to work in the residency place called Stodola Drozdov, near a beautiful Czech forest in the countryside.

There, my aim was to develop my work in progress called CHNGNG in collaboration with my working partners and with the help of the artistic support of Katerina Eva Lanci.

Due to a misunderstanding in the organization, I arrived late evening to the residency place, but after that everything went super well and we just had a really nice experience with the hosts and the place.

In the first 3 days I was alone and I dived into the movement research on the shaking quality. I prepared the proper circumstances regarding the sound and the floor until the arrival of my partners. Thanks to Fabien Frantisek, who is charged with the technical support, we were able to use half wooden floor- half ballet floor for the stethoscope to experiment more variations of the ground material. He also arranged 3 mirrors I needed in the amazing studio opening to the garden with its huge doors and windows.

Since the relation to the environment and the nature of change is one of the central question in my project, this amazing natural milieu was perfect to nourish my work. It inspired me to get even deeper in my understanding about changing and transformation that has been manifesting in the refined solutions in movement and sound.

From the 10th until the 17th, I was working with my colleagues 7 hours per day: with Viola Lévai as external eye from the 10th until the 17th, and with Bálint Bolcsó as a sound-designer from the 13th afternoon until the 17.

The collaborations were very fruitful. As it was the first time we could work together with Bálint, we mainly dedicated this period to the sound part of the project to verbalize together which principles I would like to apply regarding the sound.

I also had to understand with his help what sound is as such and how it is functioning. We also took time to work out the scenes with the stethoscope (Stampy) and improved them.

During this very short but intense period of time, Bálint became a honest peer of the project sharing knowledge, being a proactive brainstormer and showing true understanding of the project.

The project was constantly nourished by the reflections of Viola, the external eye. Her feedbacks were crucial in terms of dramaturgy and details. Along them I managed to work on some transitions, and improved some less integrant part of the piece.

Effectively, we could develop the concert part and transform a scene just before (little dance with Stampy) that prepares and defines the concert scene.

I was to apprehend the role of the part „behind the mirror” and was searching how I could replace the act of throwing clothes with an other gesture. I haven't found yet a good solution but I got a lot of inspiration to continue.

My original intention to do the B version of the piece (without wooden floor) during the residency has begun. For the B version, we explored the village to gather cardboard and plastic that worked very well with the stethoscope. This action made us more embedded in our neighborhood accordingly to the spirit of the artistic process.

On the 16th evening we shared the work in the frame of a presentation where the village's dwellers were invited by Katerina. Katerina and Frantisek were totally engaged to reflect on the presentation from the smallest technical detail until the really fundamental questions. It gave a big stoke for the continuation.

I should also mention that we were having a fruitful artistic exchange with our hosts during the whole period of work ; from taking time with sharing everyday life moments together until visiting-reflecting on each others works, we became an integrated part of each other's life and art for 2 weeks.

As a choreographer and musician, Katerina did everything she could to help us to find right materials for the floor in order to make the B version. They also provided us different materials to experiment.

Besides all that the residency accomodation they offer is very nice, calm and comfortable with all equipment including facilities to cook and eat easily and work as much as possible.

The couple of Frantisek and Katerina is a jolly joker: they do their best for helping residents from food (shopping for us) until the supply of technical equipment - in my case high quality sound system necessary for my work. Frantisek giving a serious technical support of sound and helping us in transport and information and Katerina with artistic advises in music and choreography, they are the beautiful and efficient warriors of building up a fascinating new society by organizing Stodola Drozdov, a place for working, showing and sharing- especially how to make art in an other way. It fitted the best for my project and I am very happy I got in contact with them. I honestly advise Stodola Drozdov for every artist and artistic projects where nature, slowing down or just a fresh vision on things are welcome.

We are extremely grateful to them and to Visegrad Funds for the opportunity for this mobility that could take place in Stodola Drozdov!

I would also like to share some photos (attached to the email) and videos available from the following links:

Trying out cardboard:

<https://youtu.be/8NrQJva6Ves>

Trying out water-stetoscop:

<https://youtu.be/XAyJHbKpRmo>

A run - CHNGNG Stodola Drozdov:

<https://youtu.be/EqAhU7DTj9s>