

DRAGGING

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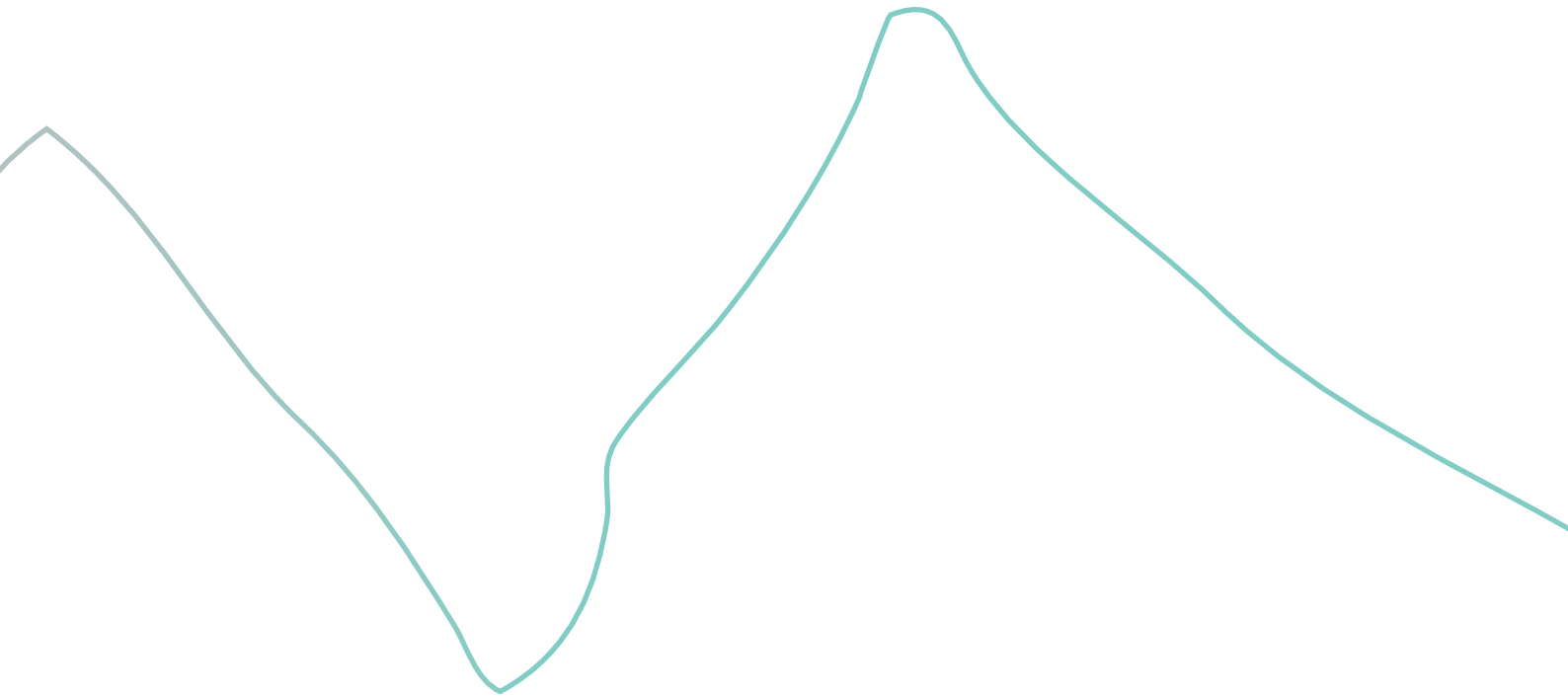
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EGLĖ BUDVYTYTĖ



# DRAGGING



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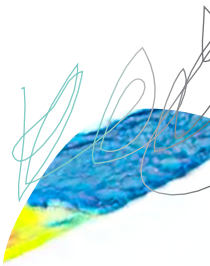


*Some were carried, some – dragged behind* is a choreographed performance for public space, that took place in Basel, Melbourne, and Munich in 2015.

A few years later I translated it into a workshop.



During the workshop, dragging is explored as a collective practice of slowness and intimacy with different surfaces: gravel, grass, asphalt, mud, parket, concrete, bits of carpet or office floor.











It is also a practice of intimacy between humans: the draggers, and the dragged ones.

**It's a way to move through different  
spaces, outdoors or indoors.**













 Dragging shifts perspectives and angles  
of the gaze of both– the draggers and  
the dragged ones.













Dragging is a release.

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A temporal release of verticality,  
ambition and singularity.







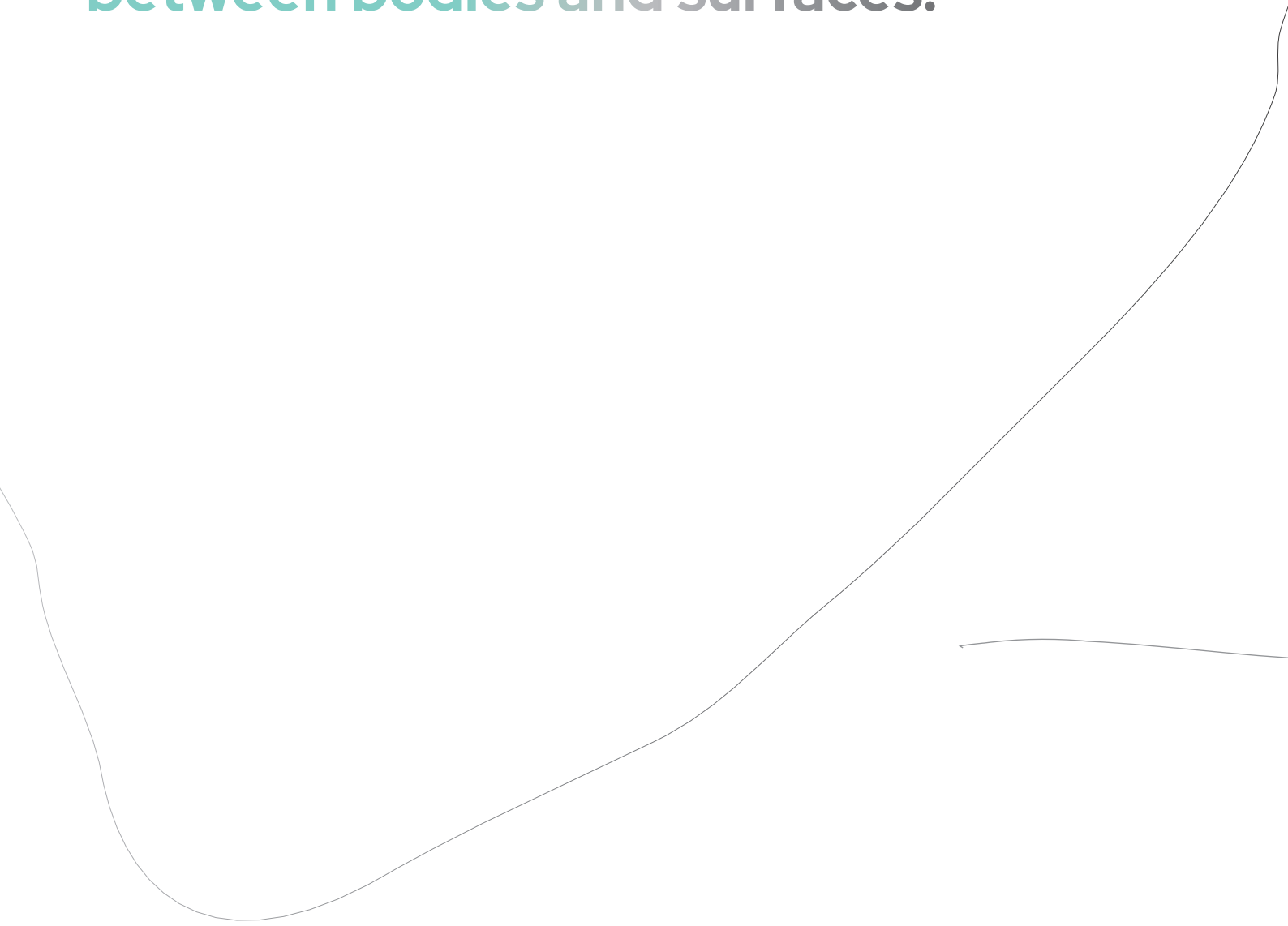


It is an exercise of suspending the  
performance of power and becoming a  
body swollen with gravity and weight.





**Dragging produces different  
relationalities between the bodies  
busy with the task, and also  
between bodies and surfaces.**





In a workshop situation,  
Dragging temporarily collapses social  
hierarchies between those involved and  
facilitates the emergence of a body as  
a sheer matter, the amalgamation of  
organs, liquids, flesh and bones.

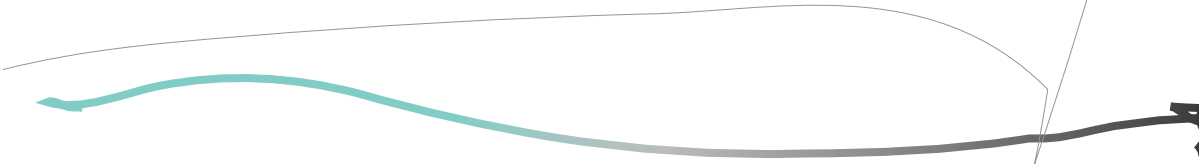




Nida Art Colony, Lithuania



Nida Art Colony, Lithuania





## Dragging

A Workshop by artist Eglė Budvytytė

For organisations and businesses and teams up to 20 people

The artist Eglė Budvytytė offers a workshop titled *Dragging*. In the workshop, participants explore collective practices of slowness and intimacy in operative social structures.

For corporate and government organizations, the workshop allows rethinking the power relations that influence productivity and well-being. The workshop's aim is to collapse social hierarchies among participants, opening up perspectives through engagement with our own physicality and the surrounding environments.

The workshop is based on Budvytytė's acclaimed performance, *Some were carried, some - dragged behind*, choreographed for public space, which was shown internationally as part of art and performance exhibitions and festivals in Basel, Melbourne, and Munich.

In the workshop, participants will safely engage physically with different surfaces: gravel, grass, asphalt, mud, parquet, concrete, bits of carpet or office floor, moving through different spaces, outdoors or indoors, by moving through different somatic configurations with other participants. The workshop encourages vulnerability, awareness, mindfulness, and engagement with the surrounding world, while offering participants a chance to build trust and rethink the often invisible hierarchies and power structures that so often emerge within team and group dynamics.

Duration: 2-4 hours, negotiable, it is important to take an appropriate amount of time to ensure the safety of all participants. The workshop will last approximately 2-3 hours and will include a period of reflection and discussion afterwards.

Location:

The workshop can be adapted to any public or private venue.

Language:

English

**(Artist Bio)** Eglė Budvytytė is an artist based in Vilnius and Amsterdam working at the intersection between visual and performing arts. She approaches movement and gesture as technologies for a possible subversion of normativity, gender and social roles and for dominant narratives governing public spaces. Her practice, spanning across songs, poetry, videos and performances, explores the persuasive power of collectivity, vulnerability and permeable relationships between bodies, audiences and the environments.

Her work was shown amongst others in the exhibition 'The Milk of Dreams' at the 59th Venice Biennale (2022), Riga International Biennial of Contemporary art (RIBOCA 2); Renaissance Society, Chicago, Lofoten International Art festival; Block Universe festival, London; Art Dubai Commissions, Dubai; Liste, Art Basel; 19th Biennale of Sydney; De Appel Arts Centre; Contemporary Art Center, Vilnius, and Stedelijk Museum, Amsterdam. Eglė was resident at Le Pavillon, Palais de Tokyo (Paris, FR, 2012) and at Wiels, Contemporary art centre, (Brussels, BE, 2013).



**(About - Artist Project Group)** The curatorial collective Artist Project Group (Bernhard Garnicig, Lukas Heisting, and Andrea Steves) interrogates phenomena of capitalism through curatorial and artistic methods, in an attempt to build platforms for resilient aesthetic and artistic practices. In our project for curated\_by with Galerie Elisabeth & Klaus Thoman and within the framing of Kelet, we continue to investigate the capitalist overproduction of meaning, including the recuperation of crisis phenomena into the market, and ask “What Can Artists Do Now?”

Following the workshop “Artists Have The Answers?” and the online festival “What Would Artists Do?”, the exhibition integrates recently developed works—developed from the vantage point of the Artist-as-Consultant and/or offered as services—into the context of a contemporary art gallery. The exhibition troubles notions of audience, participant, material, and impact. In presenting what these artists are doing now, the works connect to a multitude of current crises— both acute and wide-ranging—that are inherent in capitalism and continuously producing its resultant conditions and intensifications. The works hook together and offer an overall landscape of the present phenomenon and epiphenomenon of capitalism.

The Cybernetics-based model of business consultancy services is one of the most pervasive yet invisible global exports from the incipient Western Cold War information industry. Today, consultative industry continues its expansion into increasingly differentiated services, with its methods and services pervasively influencing decision making processes that govern public life.

In the 90s, artists started to critically affirm their transforming role as service providers to institutions, yet their collective movement towards self-regulating their practice was often sidelined by discourses of critique and politics, putting an end to emancipatory initiatives to improve working conditions of artists. Artist Project Group is interested in replacing the concept of innovation with practices of maintenance, that is, maintaining practices through crisis by developing projects in which artists extend their performative knowledge practices as services to institutions, organizations and businesses.

Artists are purported to hold an important role in a changing society, yet their expertise is often undervalued, and their practices are rarely integrated with the processes where change happens. The constant expansion of capitalism continues even through war and crisis, an expansion that doesn't exist outside of or separate from crisis and war, but rather intensifies through these periods.

EGLĖ BUDVYTYTĖ

# WHAT CAN ARTISTS DO NOW?

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curated by Artist Project Group:

Bernhard Garnicnig, Lukas Heistingner, Andrea Steves

as part of:

Curated by, Galerienfestival internationaler Kurator\*innen, Vienna  
Galerie Elisabeth & Klaus Thoman, Vienna

Dossier Design: Seth Weiner  
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# WHAT CAN ARTISTS DO NOW?

