

SUSTAINABLE SCENOGRAPHY | 3 seminars, 3 approaches

in the framework of Create Sustainable and Trafó's *Artificial Realities* Free School
Sat 8 November 2025, between 11:00 and 19:00,
@ Trafó House of Contemporary Arts (1094 Budapest, Liliom u. 41.)
in English

With the support of the Franco-German Cultural Fund **the French Institute, Goethe-Institute Budapest, and Trafó House of Contemporary Arts are jointly organizing a one-day seminar series by French, German, and Hungarian artists on sustainable scenography.**

Get to know 3 artists' work, 3 approaches to sustainability! You can attend just one or all the seminars. **Participation is free of charge, registration is required. Please register here:** <https://forms.office.com/e/wQ5FKNd2Uc>
Spots are filled up on a rolling basis.

Participants are eligible for discounted day passes for Trafó's *Artificial Realities* focus on 8 November and, depending on capacity, for further day passes with a 50% professional discount for other days of the focus program between 31 Oct–2 Nov and 7–9 Nov.

PROGRAM

11:00–12:30 SCENOGRAPHIES OF THE SCREEN: COMPOSING THE DOCUMENTARY IMAGE, seminar by [Arkadi Zaides](#) (BY/FR)

14:00–15:00 Artist talk with [Kristóf Kelemen](#) (HU), [Charlotte Morache](#) (CA/DE) and [Arkadi Zaides](#) (BY/FR)

15:30–17:00 ENCOUNTERING GHOSTS OF THE PAST – DOCUMENTARY THEATRE MEETS VR, interactive seminar by [Kristóf Kelemen](#) (HU)

17:30–19:00 A MATERIAL FOR A BETTER (SCENOGRAPHIC) FUTURE – STAGE DESIGN FROM FUNGUAL MYCELIUM, seminar by [Charlotte Morache](#) (CA/DE)

ADDITIONAL PROGRAMS

19:30 Arkadi Zaides, [The Cloud](#) – performance @ Trafó / Main Hall

21:00-23:00 Liszt Academy & University of Pécs, Faculty of Music and Visual Arts, *AI-composing*, listening session – @Trafó / Club



11:00–12:30 SEMINAR BY ARKADI ZAIDES (BY/FR)
SCENOGRAPHIES OF THE SCREEN: COMPOSING THE DOCUMENTARY IMAGE

[Arkadi Zaides](#) works as a choreographer, performer and researcher whose projects have been presented in various countries from Canada and the USA to China from the Czech Republic and Poland to renowned French, German, Italian and Dutch venues and festivals.

During this encounter, he will present his choreographic work—from [Archive](#), through [Talos](#) and [Necropolis](#), to [The Cloud](#)—and will address **the importance of screens in composing scenographic spaces that, in each piece, emerge from the act of bearing witness.** He will also discuss the various influences that have nourished his work and artistic practice, such as the investigations of the [Forensic Architecture agency](#) (Eyal Weizman) and the notion of [spectral infrastructures](#) (freethought collective).

Arkadi Zaides earned a master's degree from the AHK Academy of Theater and Dance in Amsterdam. Since 2021 he is a doctoral researcher in the Arts at the Antwerp University, Royal Conservatoire Antwerp, Ghent University and KASK/School of Arts (HoGent). He is a member of CORPoREAL research group at the Royal Conservatoire Antwerp and a member of S:PAM (Studies in Performing Arts), a research unit at the Ghent University. From 2024-2027 Zaides is an associated artist with the Montpellier Danse Festival.

His choreographic work is characterized by an initiative to trigger critical debate, focusing on the embodiment of social and political narratives. He continuously develops platforms to promote contemporary discourse of performance making. Zaides received the Emile Zola Prize for Performing Arts for demonstrating engagement in human rights issues in his work *Archive* (2013).

The Cloud will be shown on 7 and 8 November at Trafó. Participants are eligible for discounted day passes (50% discount) for 8 November and for the other days of the *Artificial Realities* focus based on capacity.

[The Cloud video trailer](#)



photo: Giuseppe Follacchio

14:00–15:00 ARTIST TALK

Discussion on sustainable scenographic practices between artistic curiosity, innovation driven by ecological thinking and scarcity of resources **with Kristóf Kelemen (HU), Charlotte Morache (CA/DE) and Arkadi Zaides (BY/FR)**



15:30–17:00 INTERACTIVE SEMINAR WITH KRISTÓF KELEMEN (HU) ENCOUNTERING GHOSTS OF THE PAST – DOCUMENTARY THEATRE MEETS VR

The documentary VR performance [Szeánsz/Necromancy](#) premiered at the Blue Chapel in Balatonboglár, the Hungarian underground's temporary, semi-illegal venue in the 1960's and 70's. Its viewers — one at a time — encountered the “ghosts of the past” through the spaces, smells, and textures left behind by one of the most important independent theatre groups of the Hungarian neo-avant-garde movement (later Squat Theatre), while virtual reality was mixed with the possibility of live interaction. **During the seminar, participants gain insight into the creative process, including its sustainability aspects, and can follow a complete VR session.** Necromancy has since been invited to numerous festivals, among others in Dresden, Berlin, and Cologne. It is Kelemen's first and very successful encounter with new technologies. He shares his experience from initial curiosity through challenges to the feedback loop between the artistic concept and the practical implications of working with VR.

„I should not be using big words, but the poetic force that transforms the Hollywoodian technique into a politic and critical tool in *Necromancy* is astonishing to me.”

(Noémi Herczog, *Élet és Irodalom*)

[Kristóf Kelemen](#) is a theatre director, playwright and dramaturg based in Budapest. He creates research-based projects with a documentary approach and various types of collaborative methods. His artistic interests include topics such as collective memory and the unspoken past of societies, the visibility of the working class community, the analysis of global capitalism and contemporary political rhetoric, particularly right-wing populism. His performances have been showcased at international festivals, including Fast Forward in Dresden, Spielart in Munich, and Theaterfestival Basel.



photo: Zsuzsi Simon

**17:30–19:00 SEMINAR BY CHARLOTTE MORACHE (CA/DE)
A MATERIAL FOR A BETTER (SCENOGRAPHIC) FUTURE – STAGE DESIGN FROM
FUNGUAL MYCELIUM**

[Charlotte Morache](#) is a Canadian-born fashion, costume, and set designer. She studied fashion design in Montreal. Since 2019, she has worked as a freelancer across theatre, opera, dance, and film. She is particularly interested in new and unconventional materials and enjoys integrating innovative elements into her stage work.

In the project of the Neuköllner Oper Berlin, [GEGENGIFT](#), Charlotte collaborated with the Institute of Microbiology at the Technical University of Berlin to develop a stage design made from fungal mycelium composite. The project focuses on networks and the idea of “networking” is also reflected in the way the creative team collaborates and in other aspects of creation, including its visual aspects. Mushroom mycelium as an experimental building material is currently being cultivated in the laboratories of the Technical University of Berlin. Thermally insulating, lightweight, water-repellent, and compostable — is this a material for a better future?

Charlotte Morache presents the project and shares her experience working with mushrooms as a material for scenography. She brings along samples of mycelium that participants can touch and examine, as well as photos documenting the entire process.

[GEGENGIFT](#) is a collaborative project by Neuköllner Oper, Technical University Berlin, PILZ KUNST LABOR and MITKUNSTZENTRALE at the Haus der Materialisierung.

[Charlotte Morache](#) has designed costumes and sets for productions such as MADAMA BUTTERFLY (dir. Benedikt Arnold, Theater Freiburg), WOLLSTONECRAFT (dir. Camilla Dania, Theater Freiburg), and ZUSAMMEN FALLEN (dir. Miriam Götz, Neuköllner Oper Berlin).



photo: Martin Weinhold

Register here: <https://forms.office.com/e/wQ5FKNd2Uc>