

TANZ ATELIER WIEN

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www.transartworks.net / www.karlprantl.at

First autumn morning
the mirror I stare into
shows my father's face.

The moment two bubbles
are united, they both vanish.
A lotus blooms.

Murakami Kijo (1865-1938)



INVOCATION 101*

on a manifold birth jubilee of KARL PRANTL (1923-2010) we would like to outline an exemplary choreographic project, which is created in stages (2023/24...) in cooperation with international partners.



As is well known, KARL PRANTL – as a doyen of abstract sculpture internationally present and celebrated – initiated the 'International Sculpture Symposium Movement', which started in 1959 at Sankt Margarethen in Burgenland/Austria. Fostering a global network of multi-layered symposia activities transgressing the 'Iron Curtain' and connecting artists from around the world his initiation continues to this day in manifold formats and places.

'ART = HELP, let's help each other' – this guiding principle characterised KARL PRANTL's artistic work throughout his life. Having escaped the horrors of the Second World War, like so many of his fellow artists around the world, he devoted himself to art with unlimited commitment and enthusiasm and helped post war Europe to play a renewed pioneering role in terms of abstract formal language and the contextualisation of sculpture. Progressive art education went hand in hand with a processual conception of artmaking (contextual creation).

His fascination for Japan's attentive working philosophy regarding contextual stone art and gardening influenced the symposia activities, constituting a new interpretation of tradition through a shift of space – moving from quarries to dynamic landscapes and urban hubs. This artistic cradle manifests itself on the hill site of Sankt Margarethen and forms the origin for later concepts around the world.



NEXUS: SCULPTURE AND DANCE

An extraordinary (art)historical nexus between dance and sculpture exists through the relationship between the Japanese sculptor Yoshikuni Iida (1923-2006) whose sculptural contribution at the hill site of St. Margarethen stems from 1961, and his friend and dancer/choreographer Tatsumi Hijikata (1928-86), co-founder of the Butoh dance movement. Tatsumi Hijikata together with Kazuo Ohno are the pioneers of a unique performative renewal after the Second World War with its dramatic caesura. Butoh movement influenced the performing arts profoundly and has a universal impact on generations of (dance) artists around the world.



A corresponding and exemplary artistic discourse between Yoshito Ohno, son of Kazuo Ohno, and Sebastian Prantl materialised during the International ChoreoLab (ICLA) at the Danube University in Krems (Lower Austria), thereby providing for a continuation of the historical dance/sculpture nexus.

SEBASTIAN PRANTL'S artistic approach regarding art historical parameters manifests itself in manifold choreographic enterprises and has been characterised predominantly by trans-medial dance theatre work which often takes up significant references to previous protagonists, i.e. their artistic evolution by addressing discursive (provocative) themes, as with 'RAUMBÜHNE' in homage to F. Kiesler, 'FOR THE BIRDS' in homage to J. Cage, 'EIKON', 'MEMORY ROOMS' and many other TRANS ART WORKS series.

Regarding the specific philosophical contribution of exemplary post-war charismatic protagonists, INVOCATION 101* sets a gesture and fosters interfaces around reoccurring themes, thus provoking generation-spanning discourses to relevant themes beyond the performing arts.

INVOCATION 101* will be interwoven with the film work excerpt by Michael Pilz, whose exemplary documentary footage 'Der Lauf des Wassers' (*The Course of Water*) illuminates in-depth the working philosophy of KARL PRANTL and his companions unlocking contextual narratives.



OHNO & PRANTL



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Masterclass on INVOCATION 101 - Taipei
National University of the Arts*



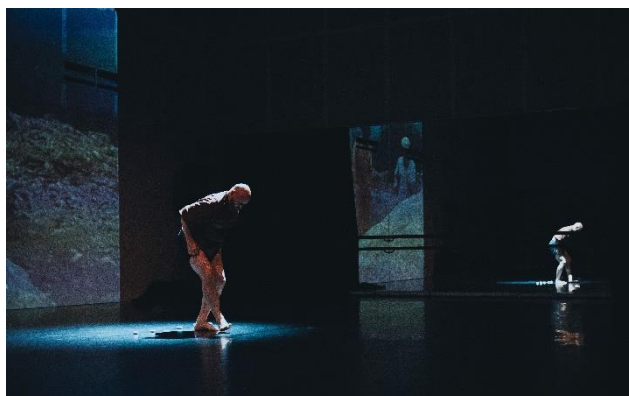
CECILIA LI's musical concept and solo piano performance is an additional integral part of INVOCATION 101*. Her profound experience – both as a solo pianist as well as a co-author in TAW's various project series – is continuing in a multi-layered fashion. Interpretations from distinguished composers such as G. Scelsi, J. Gage, E. Satie, F. Cerha, C. Debussy, W. A. Mozart... form her repertoire and are enhanced and revised. Her back-up collages and sound scapes for TAW productions - combining various epochs and styles – will again support the choreographic evolution.

INVOCATION 101*

SEBASTIAN PRANTL: *Choreography/Dance*

CECILIA LI: *Sound Scape*

MICHAEL PILZ: *Film*



INVOCATION 101 at the 'I-dance festival 23' at the Performing Arts Centre - Taipei*