

*PERFORMING  
KINETIC  
VISUAL  
MUSIC  
CHOREOGRAPHY*

# **TRANS ART WORKS**

*Cecilia Li & Sebastian Prantl*



# TRANSART WORKS

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## *Meaning & Memory*

As a dancer and choreographer, it is my mission to make the quality of time and space multi-faceted and sensually perceptible - in a lively dialog with the audience. This endeavour has been the backbone of my artistic work for decades. The language of dance transforms proprioceptive and kinaesthetic phenomena into time and space uncompromisingly by engaging body and mind undivided. Thus, a transformative perspective for the participatory protagonists can foster unimagined fields of freedom - in search of the miraculous. As we yearn for this freedom - to understand our world in its continuum - manifold frequencies of communication function reciprocally towards the "inherent other", thus shaping a cultural fabric sustainably.

As we are intrinsically longing for cooperation in manifold fashion dance art may provide answers - oscillating within transcendental space and time configurations - it provides insight, reflection and contemplation. These structural communication skills are being put to test and must be renegotiated ongoingly. As dance art informs transculturally, providing multi-faceted narratives, it can reconcile a world in turmoil reflecting on its complexity. Inventing, (re)interpretating and (re)evaluating universal scores dance art functions from intrinsic, rhythmic sources (inter)connecting "both sides of the orchestra pit" as they are dependent on each other. Thus, unpredictable events may occur - calling for inspiration, epiphany, surprise but also for disturbance and shock.

Improvisational dance, which is my particular interest here, addresses and explores this elementary playing field - in search for authenticity and cultural rooting, thus (re)charging a modus operandi - among primary positions:

*com-position... de-com-position... position in flux...*





## *Chance & Timing*

In 1977, I left Austria with my family to put down new roots “overseas”. My parents had decided to turn their backs on Vienna due to profound artistic setbacks suffered by my father, the sculptor Karl Prantl, during the International Sculptors' Symposium he had initiated in Austria. A long-prepared project to redesign Vienna's Stephansplatz (1974-77) had failed, shaking his confidence in the political environment and the loyalty of his colleagues. On the recommendation of the gallerist George Stämpfli, who represented my father in New York and supported him in many ways, the plan was to move to New Mexico and join the progressive artist community there. After three weeks at the legendary Chelsea Hotel (where artists could stay at favourable conditions), we found a loft in Noho in downtown Manhattan on Great Jones Street (next to the fire brigade), where we pitched our tents for an unlimited period. Immediately I felt communicatively encouraged to explore the new environment in the milieu of my parents' artist friends. Enrolling at the Rudolf Steiner School (Waldorf School) on the Upper East Side, I was warmly welcomed as a “European outsider”. Thus, with my new teenager love, I then experienced the complexities of Manhattan multi-faceted

social grid - especially in the privileged family environment of the Upper Westside and the Hamptons on Long Island. The overwhelming performative hustle and bustle of the diverse “avant-garde” scene offered fascinating impressions such as Off & On Broadway theatre performances, up- and downtown vernissages

and manifold happenings. Ray Christ, a painter friend of my parents, brought me to a benefit event of the “Harlem Dance Theatre”, where I eventually had my first experiences with Afro, ballet and jazz classes as the only white student among black teenagers. Originally, I had planned to study geography, art history and philosophy in Vienna after Waldorf School, but I was able to convince my parents to support an unforeseeable path within the performing arts. The non-verbal intensity of (contemporary) dance exerted an overwhelming fascination on me at the time - probably also as a reaction to my anthroposophical school education. An addiction to intensive physical training schemes - despite the unexpected physical challenge - had taken hold of me and kept me on course thanks to wonderful mentors who inspired me immensely.





## *Institution & Personality*

In 1979, during my first year of study at the Martha Graham School, Armgard von Bardeleben (1940-2012) the head of the school promoted me for an 'intern' for Martha Graham to perform various services during the company's 79/80 season at the Metropolitan Opera at Lincoln Center. Thus, I accompanied Martha Graham in her limousine through Manhattan delivering special VIP tickets to the most exquisite addresses. I was also allowed to be present at the final rehearsals at the MET, so that I could respond to any wishes on her part. Thus, I was able to witness work processes of various kind right up to the premiere and study the diversity within the ensemble structure. Liza Minnelli and Rudolf Nureyev took part in *"The Owl and the Pussycat"* (I was of course very proud to be near them as a 'greenhorn' from Europe). In 1980 I was accepted into the Dance Department of the Juilliard School.

In contrast to the "free dance institutions", the renowned Modern Dance Department with its hierarchical-curricular structure had to be perceived and understood in its nuances of the specific knowledge transfer. My far-reaching ambition with regard to art theory subjects and languages was soon curbed so as not to lose "credits" in the technical dance subjects and repertoire. I immediately formed a special bond with Doris Rudko (1918-2008), a luminary of theory, composition and improvisation. She had coached me extensively during my first choreographic improvisation on the big stage and advised me to try out extracurricular workshops in the downtown dance scene. She also understood my quiet criticism of the conservative structure within the department and ultimately supported me in my decision to transfer to the Whitney Independent Study Program under Yvonne Rainer and Ron Clarke after the second year, where I was able to continue my studies on a scholarship.

With Anna Sokolow as the most prominent choreographer at the Juilliard School, I had a surreal start: for the cast of her piece *"Los Conversos"*, an epic about the expulsion of the Jews in the 16th century Spain, we were asked to perform Bible texts of our choice in our native language. My Bible contribution in German

suddenly sent her into a rage, which caused a lot of confusion in the studio. When she found out about my "Viennese background", the mood changed visibly, and we became "good friends". (I told her that my father was the first Austrian sculptor to be invited to Israel in 1962 to create a large stone sculpture in the Negev desert). Later we met once by chance in a downtown café next to Whitney Studios, where our intense conversation touched on many topics and time didn't seem to matter. She was very interested in my assessment of the political situation in Central Europe at the time: Prague, Warsaw, Budapest, Bratislava - cities behind the "Iron Curtain" (as I had crossed the "Iron Curtain" with my parents on various missions, there were exciting stories to tell...). Many years later, we met again at the National Performing Arts Center/National Theatre-Concert Hall in Taipei, Taiwan.



## *Living & Working in Manhattan*

The living situations during my student years were connected to wonderful stories and people - located in diverse geographies of Manhattan: starting on the Upper East Side in a servant's room of the fashionable apartment building on Madison Avenue, where the Staempfli Gallery was located - continuing on Mac Dougal Street in the Village, where the sculptor Minoru Niizuma gave me a Brown Stone Studio - then back to the Upper Westside on Broadway, where Mrs. Landau, a distinguished Viennese Jewish lady of advanced age, rented me a tiny room plus bathroom and finally my own spacious apartment at Amsterdam Avenue, 161 West 75th Street, which I shared with fellow dancers - and finally to Bessy De Cuevas' grandiose Beresford together with my girlfriend Deborah. Student jobs in galleries and restaurants such as Kiki Kogelnik's NOHO\* were just as much a part of my everyday life as baby-sitting, modelling and ticketing at the Alice Tully Concert Hall. A special meeting place was Mrs. Carla Binder's tea parties (the wife of the legendary graphic artist Joseph Binder) with a view of Central Park from the south, where as a "young student" I received a lot of inspiration from distinguished guests. She also took me to the Gurdjieff Circle, where I was introduced to theatre icon Peter Brook... During these years, Robin and Herbert George were effectively my "foster parents", who I had known since my early childhood in St. Margarethen in Burgenland. So, I also spent a lot of time at River Side Drive & 100 Street.



## *(In)formation*

With the Whitney Independent Study Program (1982-83) in downtown Tribeca, my studies changed more profoundly. Together with colleagues from various art fields, such as Mark Frazee, Thyrza Goodeve, Amy Jones, Dan Josephs, Kristin Lovejoy, Mark Nordstrom, George Palumbo, David Ting Yih, I experienced important artistic impulses within a discursive mindset that inspired my independent objectives. At the same time, I trained with Alwin Nikolais, Murray Louis, Erik Hawkins, Merce Cunningham, Simone Forti, Elaine Summers and thus was embedded in the lively downtown scene. Contact improvisation jams (with Randy Warshaw, Bill T. Jones, Gus Solomon...) and street performances were part of my life as a young aspiring dance artist. I also met prominent protagonists at the time (Robert Wilson, Richard Schechner, Richard Foreman, Min Tanaka...) in a variety of formats and auditions. When I finally reached the final stage of the audition for Pina-Bausch's Tanztheater Wuppertal at the Brooklyn Academy of Music in 1983 and was invited to Wuppertal, my self-confidence was boosted, and Europe came back into focus. A journey to the 'Rain Dance Ritual' of the Hopi-Native Americans in Arizona, the Grand Canyon and Los Angeles together with my girlfriend Deborah Carmichael had been a farewell gesture to my student years in New York,)



During these key years in New York, I was privileged to study and inform myself in at least two interwoven - but also very different - phases of contemporary dance art. I experienced how different schools, philosophies and aesthetics communicated, thus generating manifold divergent stimuli: Alwin Nikolais insisted on a “cool formal approach” in my improvisational expression, while Pina Bausch soon after virtually challenged my emotional gesture, although both belonged to the “school of German expressive dance”.

In these divers playing fields, I benefited on the one hand from the strong personalities of “classic modern dance” in its final phase, such as Martha Graham, Anna Sokolow, Erik Hawkins, Hanja Holm, Alwin Nikolais, Murray Louis (in ballet with Alfredo Corvino, Genia Melikova, Hector Zaraspe and Finis Young...). Their humanistic approach unleashed a fundamental responsibility towards artistic creation and performance in me. *One day, in a personal conversation after class, Erik Hawkins gave me an amazing insight on historical data concerning his pre-war experience in Austria (Laxenburg near Vienna and Salzburg in 1937), where he and Martha Graham were engaged with Emile Jaques-Dalcroze and had met with many of the European pioneers. His warm-heartedness and personal attention meant a lot to me and fostered a strong interest in (dance)art history further on.*

On the other hand, I was intellectually captured and inspired by the progressive dynamics of “postmodernism” through practice and back-up theory (semiotics, film and visual art theory, post-structuralism and psychology), with the protagonists such as Yvonne Rainer, Ron Clark, Simone Forti, Elaine Summers, Debora Hay, Steve Paxton, Randy Warshaw, Bill T. Jones and Gus Solomon who fascinated me greatly - informing my intellectual mindset and charging my creative impetus multi-affectedly.

Eventually the culminating impact for my choreographic grounding had certainly Pina Bausch: she supported my ‘personal code’ by analysing the improvisational material with profound humour yet fostering an intellectual distance by asking to intensify my narrative... When she came to Vienna in 1994 with “*Ein Trauerspiel*” for the Wiener Festwochen, I sneaked into the company class (together with Lloyed Newson) and met Pina again: she remembered my audition debut very well (then, a decade ago) and was curious about my artistic path...

I was never a formalist dancer whose emotions could be cancelled out: the embodiment of (e)motion' examines the transformation within the intrinsic narrative.

## TRANSART WORKS

*The following exemplary projects were formative  
in my choreographic evolution...*





## *Dancing Spaces*

In Sebastian Prantl's dance performances fundamental experiences are expressed in an exciting way that touches the spectators and allows them to share. These experiences give a concrete shape to space. What is set in motion takes effect on many levels simultaneously: It is both action and the creation of space, scene and experience, performance and involvement. The dance appears free and playful, becomes a bold act of communication, a seemingly arbitrary experiment, dance as an art developed with striking skill and expertise. The spaces created by the dance allow us to experience the moments of our lives that we are currently living.

The dance creates meanings which are linked to the diversity of places and positions, to the development of relationships through confrontation, exhortation, mutual interplay, to the beginning of movements, directions and paths all the way to dramatic collision, finding one another and turning away again, occupying, pushing away, letting go and accepting. In the kind of dance Sebastian Prantl's group performs it is easy to understand why the concept of space (ancient Greek: *chora*, which is an element of the words 'chorus' and 'choreography' and occurs in semiotics as the choreutic code), which has become rigid or distanced in a virtual way, was originally a transitive verb: *choreuein*. This word defined a movement that spread out into the surrounding space and developed physically in dance accompanied by singing and flute playing, full of cult-like significance and the utmost meaning of life, so that even vases decorated with such moving figures bespoke of the lifegiving forces to which they opened up in their function as holding vessels.

*Prof. Herbert Muck (1924-2008), art scientist and theologian, founder of the institute for space and behavioural research, Vienna & Linz*

***40 x 18 'Time - Space - Play in White' 1982***





In their movements, Sebastian Prantl and his ensemble are able to kindle, in a physical reality and significance, many dimensions of that which has been pondered by scholars in the humanities as the so-called concept of space. These elements become clear if one analyses how intensely and in what different ways space is palpable in any of the actions of this dance: Like pieces of inventory, individual actors positioned far from each other are already in the room when the audience comes in. Similar to scattered artefacts, the self-absorbed bodies remain in states that are difficult for us to decode. Only gradually do the dancers evolve from positioned objects to persons who define their position themselves. It is exciting to observe how small changes make us feel that the dancers are beginning to contact one another. Slight suggestions of reactions are harbingers of something that may suddenly erupt into a whirlwind of reversing correlations, frenzied spinning and intertwining. The members of the audience who sit around the perimeter of the dance floor soon find themselves involved. A new and denser space of movements and effects, incorporating everything that has been created by the dancers, pulls them into the arena. When they begin to cautiously approach each other and move towards each other and draw nearer to one another to create a skilfully balanced disorder, we have

the boggling feeling of being in the midst of a spatial situation of critical moments deciding between approach and contact, threat and provocation. We are forced to confront closeness and territorial issues that involve us to the point of identification. We are aware of them in the amazement and coercion transported by the dance in symbols of edge, boundary, trespassing or maintained central position. Our involvement, triggered by the proximity to situations of personal memories of events in our lives, are complemented with palpable closing in on watershed moments of painful phases of socialization with aftermaths that are similarly riddled with characteristic spaces and constellations. These are rekindled quite frequently by the spatial images produced by the dance.

In the choreographically dramatized reflection of dominating and demanding moments of everyday experiences we have the feeling of living them once again. This doesn't overtax us, however, thanks to the ability of this group of dancers who control the figures kinaesthetically in their masterful performance, thus conveying liberation. In combination with an increasing body awareness together with group and liberation processes, such an intensive



dance experience equals a breakthrough rigidly spatialized structures linked to paralyzing incapacitation and alienation. It is an appeal to our potential for action, for it is a challenge to prove ourselves in the spatial and dynamic quality of a situation. One of the paramount fascinations of the dancers working with Sebastian Prantl is their ability to confront us so convincingly with spaces and times that can be experienced in a multitude of ways and changing situations.

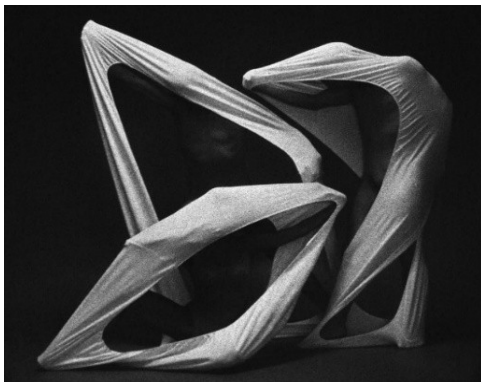




*A site-specific performance in a former swimming pool - situated at a culture centre, outside of Vienna in Perchtoldsdorf/ Lower Austria. Performing protagonists from various backgrounds met under the premise of a 12-hour performance scheme, within a rectangular white space (40 x 18 m). The audience enjoyed a living theatre happening, including movement, speech, music, painting, building, cooking, eating... Protagonists: Deborah Carmichael, Jacky Rauch, Andrea Campianu, Christopher Batenhorst, Marco Ostertag, Tina Mantel, Markus Eiblmayr, Sebastian Prantl, Margarethe Koller, Katharina Prantl, Helli Holleis - 1982*







## Back and Forth

In 1984, at the invitation of the Modern Art Gallery in Vienna to show a choreographic manifesto as part of the performance festival, the gallerist Grita Insam gave me the opportunity to perform within a multi-faceted program (Laurie Anderson, Elaine Summers...). She was the main driving force for the contemporary performance art in Vienna at that time (the *Tanz Biennale* initiated by Gerhard Brunner and *Impuls Tanz* by Karl Regensburger (in)formed themselves over time - incorporating Avant Garde performance art gradually). As a distinguished audience member, Mr. Koll from the Ministry of the Arts approached me after the debut inviting me to his office - resulting in my first Austrian subsidy grant from the federal government of Austria. Edith Wolf-Perez, the main assistant at the Modern Art Gallery at the time, soon became the co-founder for '*MOTION PICTURES*', a working association that launched both the rehearsal studio at WUK (Werkstätten & Kulturhaus) and the upcoming transcontinental productions. With highly motivated protagonists the first extensive productions (*MOTION PICTURES 2 & 3*) were produced for the MAK's grand hallway (Museum of Applied Arts at Stubenring).



Thus, a back and forth between two continents was the annual rhythm in the mid-eighties together with Deborah. At the '*Whitney Program*' Kristin Lovejoy, a congenial filmmaker and I had worked together on performative film-structures and site-specific events. These joint initiatives in N.Y. were the backbone for exemplary trans-medial choreographies for Vienna, as contemporary dance and performance art gained increasing profile through our impetus in new venues such as at the WUK. Young, motivated protagonists from various fields (architecture, visual arts, film and theatre) such



as Ali and Leila Abdullah, Silvia Both, Beatrix Ruf, Willi Dorner, Elio Gervasi, Tina Mantel, Inge Kaundlstorfer, Bert Gstettner, Beate Mathois, Daniel Aschwanden, Petra de Ondarza, Deborah Carmichael, Gerhard Naujoks, Johannes Breuss, Alexandra Sommerfeld, Marco Ostertag... were part of these early works, as an up-and-coming independent performance scene in Vienna, which operated internationally and formed itself successively. Furthermore, two 'Young Choreographers' Awards' organized by the Vienna State Opera society (one for the Fanny Elssler 100<sup>th</sup> Jubilee in 1984) had created some attention. With '*GAI/A*' in 1986, we created the first major dance production for the newly adapted venue at the WUK itself.

## *Pierre Rivière - Motion Picture II*

The theme of the life of 'Pierre Rivière', one of the most prominent criminal cases to be documented in France of the 19th century is pivot point for a choreographic investigation among protagonists of various background. A collection of modern essays on Pierre Rivière by members of a seminar at the Collège de France directed by the psychiatrist and historian Michel Foucault, author of 'Madness and Civilization' supports the abstracted choreographic narrative, distilling a contemporary showcase, with exemplary light design and film language. Protagonists: Ali and Leila Abdullah, Bert Gstettner, Johannes Breuss, Deborah Carmichael, Petra de Ondarza, Inge Kaindlstorfer, Regina Walla, Beate Mathois, Juliusz Bartosik, Tina Mantel.



*Concept Choreography: Sebastian Prantl  
Concept Film: Kristin Lovejoy; Light: Marco Ostertag  
MAK - Museum for Applied Arts, Vienna - 1984*





## *Float above but struggle for it*

by Gernot Zimmermann

The representations of sun gods from the early Renaissance come to mind – something lucidly Apollonian, self-contained, which, when it dances, repeatedly reveals the Dionysian, trance-like, ecstatic undercurrent. Sebastian Prantl has thematized this classical opposition in his breathtaking project 'GAIA' at the WUK, a choreography for two male soloists and a female choir consisting of fourteen dancers dressed in black, reminiscent of Maenads. Approaching Prantl likely always means thinking in categories of mythology and art history. His dance projects are deeply European and rich in allusions, iconographic references, and quotations. Although he was trained in America at the renowned Juilliard School of the Performing Arts in New York, and despite his insistence on wanting to create free dance, his new project 'Mouvements' aims to delve even further into abstraction. The starting point consists of two musical pieces composed by Friedrich Cerha in the 1950s, namely 'Mouvements & Fasce'.

In the Secession, designed by Sol LeWitt, the audience will sit on cushions, watching the performances of seven dancers, the 'condensations and dissolutions of freely invented movement material,' where music and space are meant to engage in an open dialogue with the dance. The first part of the evening primarily focuses on rather abstract, solo pieces, while the second part will touch upon fundamental themes of Prantl's choreographies through three pairs: merging separating and relating as Prantl succinctly calls this interplay. The music of Cerha is not to be visualized - rather, the dancers and choreographer use it as a stimulus to invent new old stories - stories that range from Oedipus to Macbeth to the romantic narratives in his earlier works - hence his repeated new project and to keep his seemingly inexhaustible reservoir of ideas in check. Prantl, who was often more concerned with these stories in his earlier works - which is why he has also worked with actors' time and again - deliberately wants to formulate very little in the new project and keep his almost inexhaustible reservoir of ideas in check.







*„GAIA“ Protagonists: Leila Abdullah, Katharina Palden, Silvia Both, Susanne Fuchs, Dominique Hellinckx, Isabella Matt, Magdalena Pirker, Clarissa Praun, Beatrix Ruf, Andrea Scholz, Alexandra Sommerfeld, Hildegard Staiger, Sybille Starkbaum; Sebastian Prantl; Peter Sommerfeld (rope artist) Light: Martin Walitza; Photography: Bodo Hell; WUK-Opening 1987*

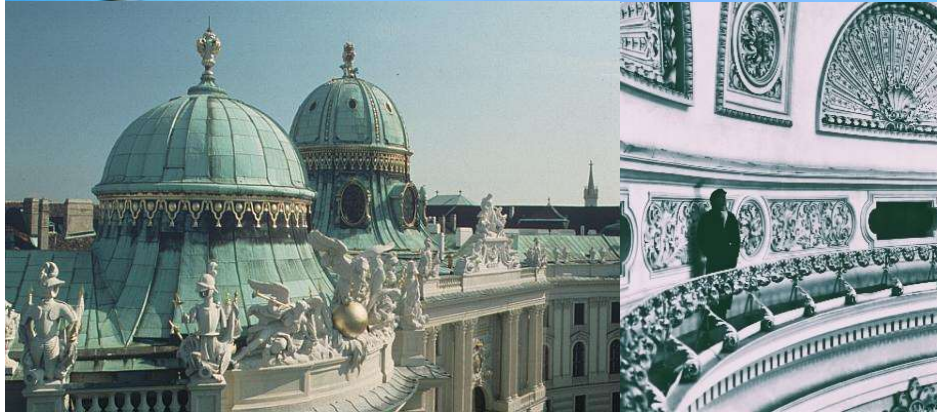


'The abstraction, the flow of movement, is always the starting point, from which then parts slowly emerge, which I then codify, as it were, and perhaps tell a story in the end. 'Everything begins with improvisation, release technique, contact exercises and not, as one might assume, with a choreographically fixed staging concept. In his evening *'Earthrise,'* presented in the autumn at the Vienna Künstlerhaus, Prantl worked with a diverse range of collaborators, including a dancer whose voluptuous figure contradicts every aesthetic ideal of a ballerina, yet who was convincing precisely because of that. 'I choose my dancing protagonists not based on their technical skills but on their ability to express their bodies in a way that keeps the visual interest alive.' Technique is often not so important to Prantl, even though he himself has an excellent education in most movement disciplines, from Graham, and the German school (Nikolais) to Afro, Tai Chi, and Asian martial arts. His understanding of dance as an advanced form of visual art may also stem from his upbringing. From his father, the sculptor Karl Prantl, he perhaps inherited that almost sculptural way of thinking that is so characteristic of his work. He

learned eurhythmics at the Rudolf Steiner School, and the 'beautiful, natural movement' mentioned at the beginning may come from there. What is certain is that everything Sebastian Prantl has learned and studied both domestically and internationally - which is extraordinarily extensive by local standards - merges into a truly independent language. Fragments of mythology and visual art flash within it, perhaps also 'fragments of a language of love.' The process of becoming, this drawing from the flow, is everything to him. From it, key figures emerge. But Prantl immediately refutes this notion. 'Dance - it's never about subjective figures; it's always about movement, also dissolution, always a struggle for balance. Even in the classical sense, you only see the illusion of statics. To float above, but to struggle for it: that must be shown.' Perhaps Prantl is concerned with the deepest secret of classicism: the ancient contrapposto, the apparent contradiction of movement in stillness and stillness in movement. Time and again, there stands an archer or a thinker in his choreographies, a classical earth goddess or a deliberately tensed demigod.

This passion for mystery may be the deepest motivation of the choreographer and dancer Sebastian Prantl. At the boundaries, in the resistances, in the futile attempts to transcend physics, he makes it clear: the mystery of being a dancer, a human being.

# *MOUVEMENTS* under the couple dome of the Hofburg



*"MOUVEMENTS" - following patterns of fusion and expansion, sculptural freezing holds the action, thus suggesting thematic references. The dynamics of the choreographies are bound to the music scores without trying to transmit a visual depiction. Mouvements as an open dialogue between sound, space and dance language.*

*Protagonists: Silvia Both, Sabine Bründl, Willi Dorner, Elio Gervasi, Dorothea Hübner, Peter Kern, Iris Koppelent, Silvia Scheidel, Isolde Schober, Sybille Starkbaum, Aurelia Staub, Sebastian Prantl; Light: Martin Walitza; Premiered at Secession in Vienna in 1988 within the installation of Sol LeWitt and performed as an outdoor event under the dome of the Michaeler Gate at the Hofburg in Vienna - 1989*





## LETTER TO OPHELIA



1989

Hamlet is set in manifold locations of the future. A virus has erased large parts of the population. People are isolated from each other, firstly to prevent the spreading of the fatal virus, secondly to preclude the eruption of uncontrolled emotions that would inevitably lead to violence. Hamlet is both emotionally and physically weak caused by the situation: polluted environment. Haunted by nightmares and memories, he is looking for a way out. He tries to remember a time in which communication still was possible. The piece is Hamlet's undecorated answer to unbearable conditions of life.

*Concept, Direction & Installation: Sebastian Prantl, Kristin Lovejoy and Penelope Wehrly  
Protagonists: Corinne Eckenstein, Elio Gervasi, Dorothea Hübner, Aurelia Staub, Kurt Studer, Sebastian Prantl; Light: Martin Walitza - TAW 1989*



## *CECILIA LI and SEBASTIAN PRANTL*





## LU *the Chinese term "LU" means "the path"*

- *Dance, through fleetness of hand and foot, interlacing - forming homogenous togetherness and side-by-side existence, embedded in the symbolism of rocks (small sculptures by Karl Prantl)*
- *Erik Satie's meditative compositions provide a framework for the choreographic structure and foster a meditative narrative danced on pictographic images of Chinese calligraphy codes.*
- *Talking of the limits and freedoms of human existence - of that which delights and challenges us - of that which is limited in this given structure - of space and time given in a manner of only limited predictability - space symbolized by activity - the drawing of a child - ephemerality expressed in music.*
- *Choreography/Dance: Sebastian Prantl; Music Concept/Solo Piano: Cecilia Li; Stone Sculptures: Karl Prantl; Performing protagonists in various contexts: Silvia Both, Oliver Grigg, Shih Kun-Chen, Kurt Studer, Sebastian Jürgens... Light: Martin Walitza*
- *TAW Premiere October 1987, performed in Austria, Germany, Sweden, Luxembourg, India, Taiwan (Taipei National Theatre)*





## MUSIC & TAW

Music is described as 'the muse of dance', while remaining souverain - triggering transformative processes in versatile endeavours. My absolute fortune is to be married to the congenial concert pianist Cecilia Li, thus music became a continuous influential framework for my choreographic path over decades. Jointly - as the artistic directors of TAW - we have created manifold collaborations and thereby accomplished a unique trans-medial artistic oeuvre. Elaborating on sounding frequencies, as a state of being beyond the arts - manifold phenomena inform our structures and aesthetics for manifold choreographic enterprises. These extraordinary experiences transformed our shared biography profoundly. As we usually work on things in parallelism - influencing one another manifold - we try to maintain a critical discursive interface. Cecilia Li's professional input as a congruent, far-sighted concept developer for TAW cannot be underlined enough: philosophical, visual, literary and musicological parameters are decisive themes for the projects as they are based on contextual framework conditions and architecture: such as the circular geometry and ambience of the Traisen-Pavilion by the architect Adolf Krischanitz for '*CAGE - for the birds*' (1992) for instance or the steel column manifesto by Karl Prantl in conjunction with the original score '*Netzwerk*' by Friedrich Cerha for '*KLANGSÄULE*' (1993) or a particular poem by Friederike Mayröcker for '*MOTION PHONOTOPE*' (2010), underlining the mutual friendship.



*the unspeakable...*

*emotion - abstraction...*

*listening to silence...*

*music a state of being...*

*dance evolution...*



Cecilia Li  
© shiuling records



Cecilia Li's artistic skills as a distinguished concert pianist cover soloistic and chamber music formats as well as multi-faceted concepts and music dramaturgy for TAW - thus reoccurring symbiosis of acoustic and visual interface manifests itself in the manifold choreographic contexts. Over decades, Cecilia Li has been investigating various compositional oeuvres through discursive juxtaposing approaches, focusing for instance on W. A. Mozart and Friedrich Cerha, Johann Sebastian Bach and Giacinto Scelsi, David Lang and Franz Schubert and in particular on French music literature such as Claude Debussy and Erik Satie in context. Through the specific music line-ups thematically inscribed structures from classic to contemporary open new soundscapes for trans-cultural audiences.

Cecilia Li was born in Taipei, Taiwan where she began to study piano at the age of eight and received her first performance award within 'Taipei Young Musicians Competition' at the age of ten. With the distinguished musician couple Prof. Iman Wu and Prof. Robert Scholz who stood at the forefront of Taiwan's classic music education, she continued her studies at Kwang-Jen High School (the very first experimental music class - main study subject: piano, second study: flute). In 1971 she was accepted at the age of fourteen to Salzburg's University of Music and Performing Arts 'Mozarteum' for Konzertfach under Prof. Kurt Neumüller. A versatile music study environment within the inspirational context of Salzburg at that time fostered a profound understanding of classical and modern repertoire. Cecilia Li was the winner of the 'Austrian Young Musician Competition' in 1973 for solo piano and chamber music. In 1978 at the age of twenty, she received her concert diploma with highest honours and the achievement award of the Austrian Federal Ministry of Science and Research (Hertha Firnberg). Further influential teachers were Sandor Végh, Tatjana Nikolajewa, Norman Shetler and Meira Farkas. Her numerous solo/chamber music concerts include solo recitals at the Taipei National Concert Hall, the Grand Hall Mozarteum, the Chamber Music Festival at Salzburg's fortress and Schloss Mirabell, the Strovolos Grand Theatre in Cyprus, the Liszt Concert Hall in Raiding, the Secession, Odeon and Palais Coburg in Vienna...



*CD - RECORDING: 'My artistic approach to the recording is an uncut version to keep the musical flow as authentic as possible'*

*Bach Goldberg Variations published in 1996 at Bayer Records 'Amati': As the first female musician she is the owning founder of Shiuling Records: Claude Debussy '12 Préludes pour piano book II' and 'Hommage à Erik Satie' (published in 2004), 'Piano Phonotope' (published in 2014) and Giacinto Scelsi 'Suite No 9' for solo piano (published in 2016).*





## *How does the work evolve?*

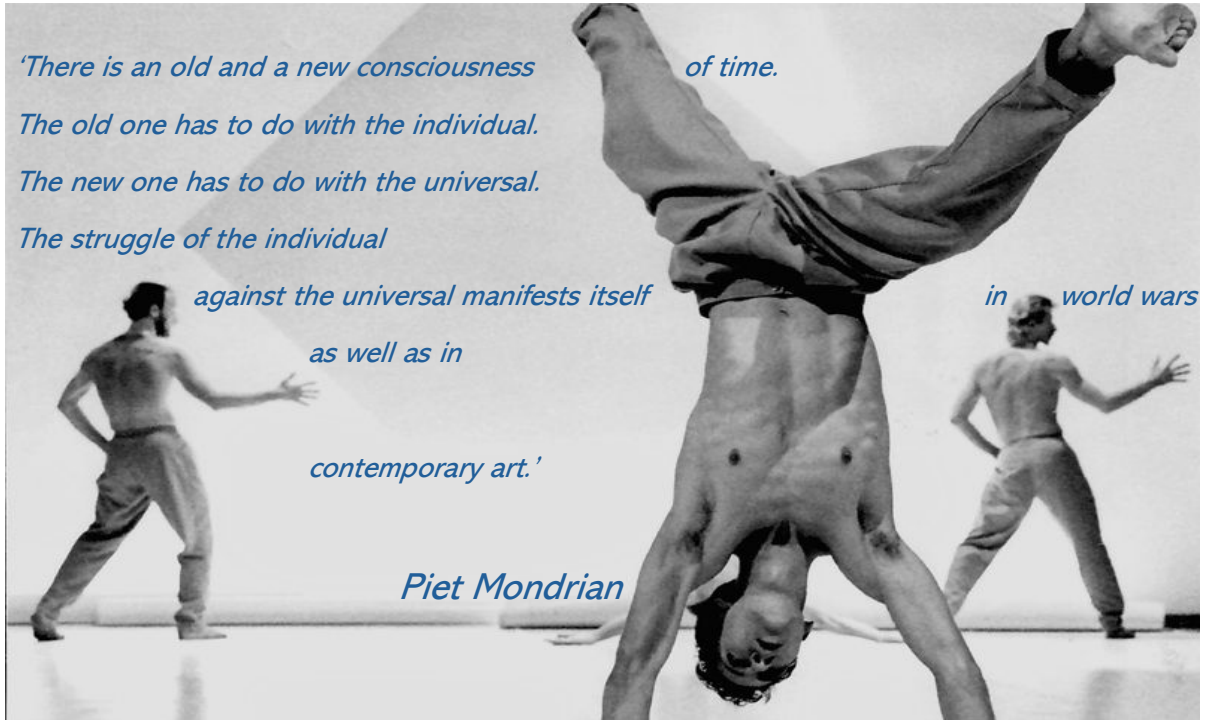
As we base our artistic investigation on manifold sources of inspiration that arise by 'coincidence' the intriguing title of a painting: 'Victory Boogie Woogie' by Piet Mondrian emerged not unexpectedly... Just like in the daily disciplined workout of an intricate endeavour (of a painter as a secretly devoted dancer) informs the impetus beyond conscious production schemes, our work evolves congenially and consistently. Chance - if there is such a thing - created profound framework conditions as we experienced them over decades. Trusting that one gets

'hands on things' i.e. the proper space, inspiring compositions, charismatic protagonists... we motivate ourselves ongoingly. By studying music, visual art and literature: attend concerts, exhibitions, films and meetings - projects evolve. In the beginning, the conceptual preparation schemes were consciously framed and thus formulated. That changed over time - fostering wider intuitive parameters.



In 1990/91, having had experienced a challenging touring through India, with '*BOOGIE WOOGIE*' in and '*LU*', we returned exhausted and dismantled. Thus, having fallen ill and questioning our overall working strategy in regard to repertoire production schemes, we underwent a transformation. Having had lost elaborate stage sets and thereby mastering all sorts of situations when virtually all pre-determined structures had melted away, we had learned profound lessons regarding 'flexibility and improvisation on stage'.

Furthermore, when John Cage suddenly had passed away in 1992 - having had agreed to join the project '*CAGE... for the birds*' - the term 'Real-Time-Composition' took on a surreal, profound meaning: a re-orientation along the interface of research processes while framing the repertoire structures - determined our further choreographic path, fostering eventually the leitmotif for *THE INTERNATIONAL CHOREOLAB AUSTRIA - ICLA*.



*'There is an old and a new consciousness of time.  
The old one has to do with the individual.  
The new one has to do with the universal.  
The struggle of the individual  
against the universal manifests itself  
as well as in  
contemporary art.'*

*Piet Mondrian*



## **BOOGIE WOOGIE**

*Mondrian's last painting 'Victory Boogie Woogie' remained unfinished in 1944. The piece features the contradictory phenomenon between the painter's radical pictorial compositions created in catharsis juxtaposed by his private delight for the Boogie Woogie dancing. The compositional material of the Italian composer Giacinto Scelsi's 'Ttai' (Austrian première of "Ttai", Piano Suite No. 9 performed by Cecilia Li) combined with Boogie Woogie melodies provoke and enhance a surreal contrast in the line-up of the choreographic structure. An 'abstracted striptease' of four characters metaphorically depicts the unique figure of the artist by unravelling the extraordinary painter's lifestyle...*





## BOOGIE WOOGIE

*Choreography: Sebastian Prantl; Musical Concept/Solo Piano: Cecilia Li*

*Dancing protagonists: István Horváth, Ferenc Kálmán, Sebastian Prantl, Miklos Visontai; Light: Martin Walitza*

*Premiered 1990 at TAW – First International Dance Festival of India in 1990: Mumbai, Calcutta, New Delhi, Bangalore...*

## SOUND SCAPES



*Laotse:*

*‘Continuing to walk means walking far - walking far means coming back’...*

*Space with its limits, time with its subdivisions serve as pivot points for music and choreography to emerge. Choreographic enterprises beyond the boundaries of body and mind resonate and transform the space whereupon dancing bodies talk to us of the overcoming of gravity, of a melody emerging, of the falling of angels...*





## *Sound Scapes*

### KLANG FORUM WIEN

Compositions:  
Beat Furrer  
Luigi Nono  
Mauritio Sotelo  
directed by  
Beat Furrer &  
Mauritio Sotelo



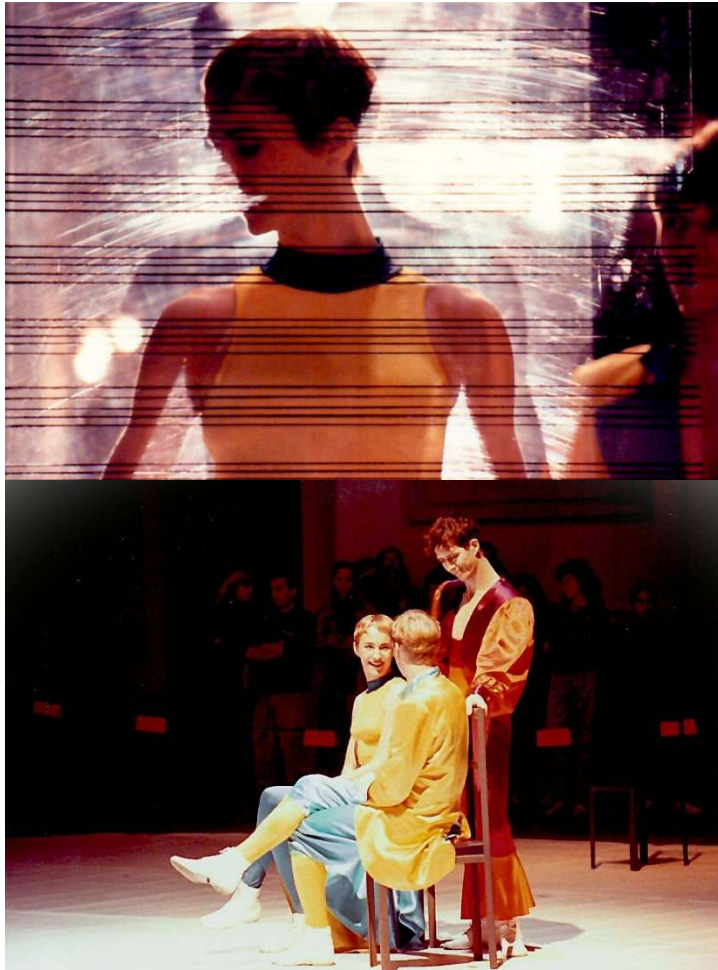
*Concept/Choreography: Sebastian Prantl; Performing Protagonists: Silvia Both, Margit Fuchs, István Horváth, Dorothea Hübner, Ferenc Kálmán, Sebastian Prantl, Aurelia Staub, Kurt Studer, Miklos Visontai; Costumes: Eva Riedl Light; Martin Walitza*

*Performed at Palais Liechtenstein, the Academy of Fine Arts - Schillerplatz and the Secession, Vienna*

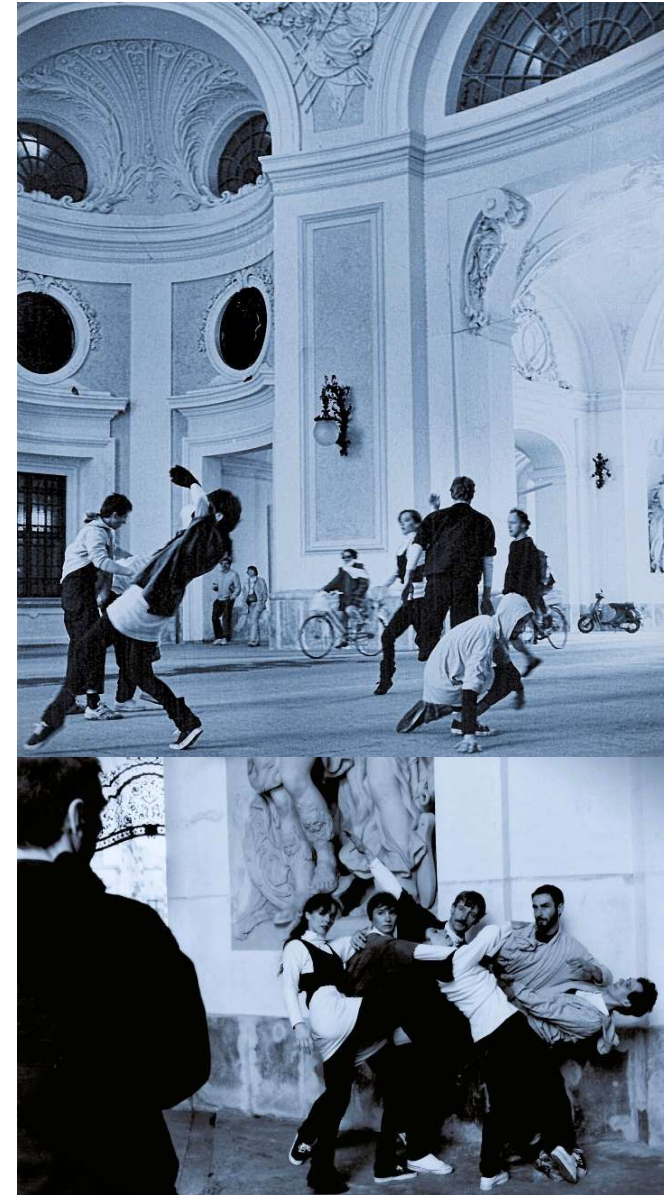
1990

# Signum 91'

*Molto Allegro, Andante, Menuetto Allegro, Allegro Assai...*



Before, among and after the movements of Mozart's Symphony No. 40 in g minor, show-like scenes escalate in vivid climaxes that provide a sharp contrast to the multi-layered themes of Mozart's music. A profound investigatory choreographic playground unravels before the audience in the exemplary space under the dome of Michaeler-Gate entrance to the Hofburg in Vienna. The composer's music sweeps over the dancers' activities repeatedly, imposing themselves on them. Any definitive interpretation of the 'Mozart material' will be doomed to fail from the outset. However, can sheer physical and mental concentration - the open and in a way inconsistent and ambiguous result of an homage prevail in the noise of the Mozart anniversary year?







*Signum 91' not so much the setting sign as an attempt to do so.*  
*Signum 91' sign and symbol - significant and symbolic.*  
*Signum 91' a choreographic narrative as an homage to the composer.*

*Concept/Choreography: Sebastian Prantl; Dancing Protagonists: Christa Coogan, Jenny Coogan, Ruth Golic, István Horváth, Ferenc Kálmán, Sebastian Prantl, Miklós Visonati; Light: Martin Walitza - Premiered under the St. Michael's Dome of the Vienna Hofburg, further staged at the entrance hall of the Ludwig Maximilian University Munich*





## *The meaning of interruption is continuity*

*S. P.*

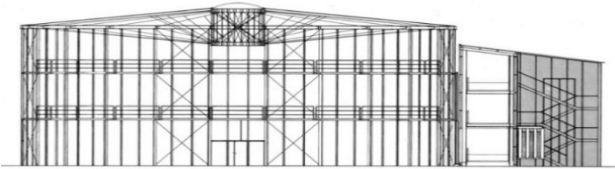
Fragment-continuum: The polarity of these words' interaction seems to me of growing significance as key to art processing (and appreciation) in our everyday live conditions. The question whether the polarising tension might have a new meaning in the context of a radical cultural globalisation - and the change of values and increasing alterability of perception the latter brings about - imposes the patience on my behalf to let things happen instead of producing them. This orientation of mine, aiming at and representing more of a question than an answer, didn't occur by chance but is, retrospectively, a logical development requiring further exploration and reflection.

The metamorphosis from the natural state of things to culture defines the place of humanity in the fabric of things. I choose this metamorphosis, seen as movement in time and space (dance of things) as the basis for my choreographic quest. The basis is matter, matter is physical. The act of creation, the creating and exhibiting of bodily features hold the possibility of contemplating the creation. The endless 'play' with matter has begun, it is what keeps us going. Time springs from the change of things - space results from the movements that lend it significance. We start to grasp the implications of the play with the matter and the participation of the other (collective motions increase the substance). If we create something (choreographies), we form identities, establish links and structures between ethics and aesthetics, and realize the importance of the tension field in which rhythms and resonances start to develop a meaning. We start to understand our tendency of embellishing the sensual and of searching answers to the non-existent phenomenon in the existent world.

Fragments (flashes), effected by the transitory element in the movement of bodies - excitingly changeable - are the point of departure (the eye-catcher). In a measured, appropriate attitude to one another and towards the dancing protagonists, choreography appears as a vast field of research. During the act of dancing, time is differentiated, structured, and potentiated. We dance (tell) of the changeability of things, the movements in and around us, and thereby shape the outside world. The beholder (the audience) follows these states of being and fuses them into pictures, scenes, greater temporal structures and narratives: abundance-scarcity, revitalization-exhaustion, rhythm-resonances... (dance) theatre in the sense of imaginary time-space comes to life! The enthusiasm in this art becomes an issue on both sides of a dividing line (orchestra pit). It is transmitted; it becomes stronger!

Dance consists of (springs from) the contemplation of a counterpart (the other). The resulting world of imagery ends up embracing the opposite parts of a given space. It consists of images that we dream of and long for. It does not take an expert to tell the sweat-soaked masks from the real faces of the protagonist. It does not take any aural expertise to behold the hollow undertone in the steps that take us towards our future - our 'progress'. However, it is necessary to listen very careful to tell the kind of hollowness these steps betray. There are various kinds! If it can't be compared, it can't be deciphered. Are we producing tomorrow's digital events? Are we supporting yesterday's traditions? Do we surrender to the musicals of the present? Are we celebrating holy masses? The first thing that comes to mind is baroque hollowness (a pseudo-baroque party all over the city of Vienna). Back then, the entire Western humanity was waking over stages, in pompous progress. The baroque excesses caused all actions to become grand gestures. Our current excesses, on the other hand, seem destined to reduce all our actions to fragments. The difference might be the origin of the excesses: While the baroque hollowness resulted from a subversive loss of faith in the dogmas of religion, our own hollowness stems from the loss of faith in ourselves...

## *The Traisen-Pavilion by Adolf Krischanits in St. Pölten for 'CAGE' in 1992/93*



A round building and a longitudinal wing stood in the loose alluvial forest south of the new government quarter of St. Pölten in Lower Austria. They were erected as temporary exhibition and event and event buildings for the exhibition 'Birth of a Capital'. The unusual proximity of the two structures, the long building was tangent to the round building exactly at the passage from one to the other and created a specific constellation. The cylinder and the long building together formed a whole, they were like unequal Siamese twins. An outer skin made of translucent corrugated plastic defined the two bodies. The structure was a steel skeleton. The rear and front sides of the long exhibition wing were clad with large fibre cement panels. The contrast between the exact geometry to the irregular and nearby standing trees heightened the polar attitudes of human work and nature. Up close, however, the bodies lost their sharp edges. The underletting surfaces of the plastic emerge. In the sunlight, the material radiated in all directions, and the buildings gained physicality through their luminous aura. The waves played a double role: the concave curvature increased the sharpness of the profiles visible just behind it, only to be lost again in the convex curvature. A group of reflections were lying on the waves as a grid of light glared

hovering in front of the cladding, which the view conveyed like a veil. Tension rods lead from the outer compression ring like the spokes of a wheel to the floating tambour. Because they were lowered towards the middle, this is not elevated as with a dome, and the centring effect of the room type was relativized.





## *CAGE... for the birds*

*by Hartmut Regitz*

*In this case, names are important, because the project 'For the Birds' dedicated to John Cage, the distinguished American composer is logo and location: 'Cage' is not only a name, but also suggestive of the exemplary architectural structure of the Traisen-Pavilion in St. Pölten, Lower Austria. In this latter setting, and since early August 1992, Sebastian Prantl (Choreographer), Cecilia Li (Pianist) and Michael Pilz (Filmmaker) have taken off with a good dozen dancers from all over the globe to a creative high-flying fantasy. This cage setting is permeable on all accounts – defining space and leaving it open at the same time, it is a site for interaction, the perfect stage for an event telling of extremes: of freedom and law, of the inner and the outer, of inertia and movement...*





*The preparations for this project that combines dance, music and film on equal standing were rather complex. This reflects in the size of the budget for dance and film risen from several sponsors. The stages, one by one: First, Prantl contacted artists by mail, some of whom he knew personally. Auditions became necessary. Finally, he came to terms with the dance artists in one-to-one rehearsals, held from April until July by agreeing on a fixed sequence of movements, a so-called 'Kata.' This sequence changed immediately according to the disposition of the artists and to the music (piano pieces ranging from Scarlatti to Cage), without, however, forfeiting their basic character: When all dancers met for the first time in the Traisen-Pavilion, an 'enormous trial of energy' (Prantl) took place at first, without, however, endangering the desired togetherness for even a second.*

*Quite the opposite! Attending the working schemes (which was possible every Sunday during the international dance symposium), one had the impression of watching a sworn clan, in which each idea springs from a common subconscious. After the daily workout, which was led by a different member of the group each day, the fourteen artists rehearsed in group improvisations, dominated*

*by none but influenced regarding dynamics, colour, and direction by all at the same time. Thus, the project kept changing from rehearsal to rehearsal without leaving any of the members clueless.*



*'It proved to be an exciting and inspiring experimental enterprise, which, someday, might even become a model for further events. When the event will be performed on the 4<sup>th</sup> of November at the Wiener Secession, it will prove - following the lines of Cage's aesthetic - that in the end, the process is more important than the product.'*

*Hartmut Regitz, journalist & editor  
Ballet international/tanz aktuell*



*Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Video/Film Concept & Idea "State of Grace": Michael Pilz; Costumes/Objects: Eva Riedl. Dancing Protagonists: Cosima Borrer, Alexandra Palma di Cesnola, Linda Forsman, Raphaela Giordano, Ruth Golic, Christoph Haleb, István Horváth, Ferenc Kálmán, Barbara Krysova, Joel Luecht, Sebastian Prantl, Giorgio Rossi, Gunther Sackl, Beverly Sandwith, Sybille Starkbaum, Miklós Visontai*

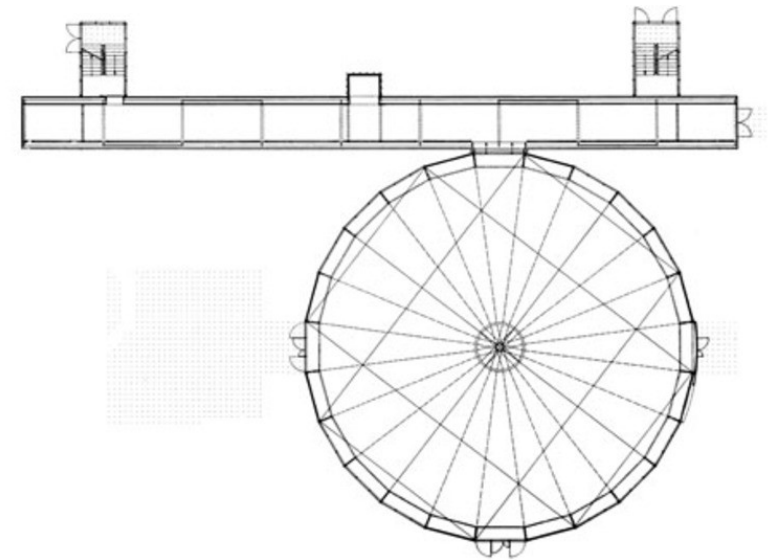




## ARCHITECTURE LOST



Here, at this point, unfortunately I must draw attention to a serious omission regarding the location policy of Lower Austria (NÖ-PLAN) and the City of Vienna - by pointing out the irresponsible dismantling of two pioneering architectural configurations. At the turn of the millennium: the fact that a conventional theatre setting (Guckkastenbühne - Halle G in the Museumsquartier) was planned and built for the Tanzquartier Wien as a “fit for all” venue, despite various alternative progressive options remains as a shameful, lost opportunity. The failure to provide for the architectural landmark as a kind of inspiring spatial logo for Austria's up-and-coming dance and performance milieu was not recognized and the far-reaching possibilities were thus squandered. We had strongly advocated combining the structural framework conditions of exemplary pavilion structures which were masterfully designed by Adolf Krischanitz (a circular and rectangular spatial structure) for Vienna and thus establishing an extraordinary architectural configuration for future-oriented choreographic research!





# HEREMITAGE FÜRSTENHOF

*Vienna Festival 1993*

*a spatial intervention processing*

*Real-Time-Composition*

During three weeks on location:

Who owns the space?

Who provokes the drama?

*Spatial Concept & Installation:*  
*Sebastian Prantl; Musical Concept*  
*& Piano Solo: Cecilia Li;*  
*Protagonists: Ruth Golic, Michael*  
*Ing, Anne Koren, Sebastian Prantl,*  
*Sybille Starkbaum, Franz Weger*

*Video Installation: Michael Pilz; a*  
*co-production of TAW & Michael*  
*Pilz/Film & Stadttheater Wien -*  
*culminating in a final performance-*  
*installation at the Secession for the*  
*Vienna Festival in 93'*



## HERMITAGE – *a frame of mind*

*Rudolf zur Lippe*

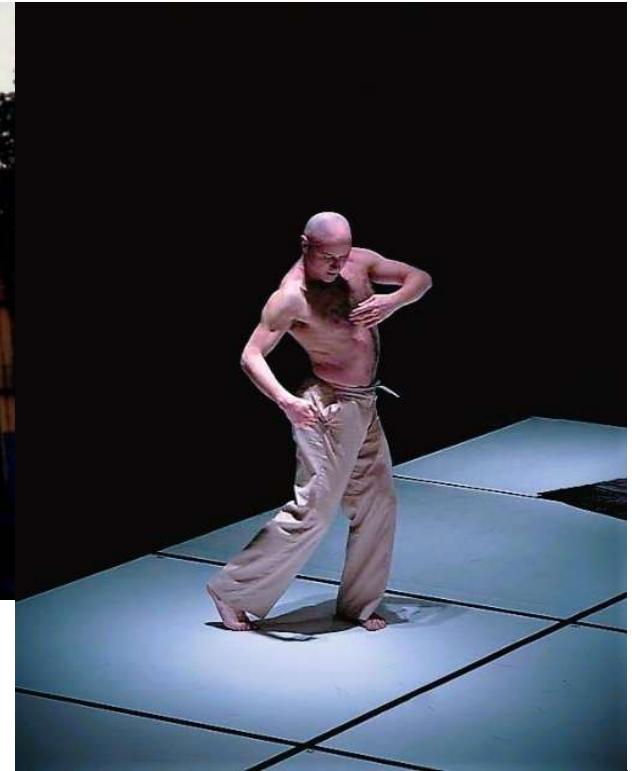
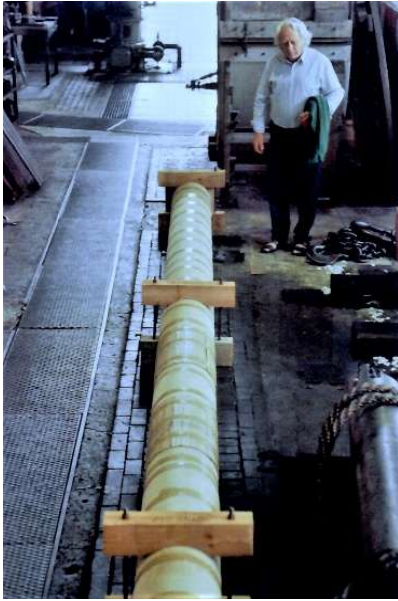
Sebastian Prantl and his Tanz Atelier Wien perform with a very unusual approach to the historical and contemporary practice of the art of dancing in our Western society. Their execution of individual movements and the constellation of their choreographies are obviously based on the most careful observation of classic technique, which is nevertheless not permitted to determine the dancing event; instead, the classic-Romantic canon is given unique expressive possibilities by the fact that individual passages are clearly derived from this tradition and understood as such. This is only made possible by the underlying elementary depth and breadth of the search for the cultural, psychological and physiological context of dance as a form of communication. In a way quite different from the often-successful approach of the 'dance theatre' with its rather ideological and critical opposition to all conventions, Prantl conducts very intense studies of the human condition under the prevailing circumstances of the industrial societies, in layers of our existence, where different historical patterns and deformations of life and space-time definitions intersect with the *elan vital* of our lives.

*Rudolf zur Lippe (1937-2019), Professor of aesthetics at the university of Oldenburg, founder of the institute for practical anthropology (registered association), initiator of the 'Karl Jaspers Vorlesungen zu Fragen der Zeit' (K.), lectures on contemporary questions), editor of the journal 'Poiesis'*

At the end of the twentieth century, to the annoyance of the ballet critic who is used to classifying the unknown by comparing it with that which he knows, this search led back beyond the distinctions, which are still our issues over the gaps between classical and modern dance or culture-specific forms such as Indian and European, right down to the multi-faceted root, which is perhaps common to them all. As author of a theoretical study of the European art of dance all the way back to its beginnings in the quattrocento, I regard this as an opportunity for dance as a physical-visual hermeneutics to lift the moments of encounter-between different people as well as between the individual and the world - once more into our sensory awareness.

Ever since the 'project of modernism', this has of course been conceivable only through a multiple reflection of the different styles and schools that have come into being since the 15th century. The fact that this reflection is carried out and performed by the dancers with such individualistic impulses in an entirely physical artistic manner may have its unfamiliar and even distancing aspects - and these are doubtlessly part of the reflection; but this is the unusual occurrence that truly gives rise to hope. If such events may be expected at all, then certainly only of a joint venture of people from various cultures with individual backgrounds as in this case. It is similar to the much-quoted interdisciplinary work in science and scholarship; by merely adding, mixing or denying the individual disciplines, nothing can be accomplished. It is instead necessary to integrate the various elements. This is achieved by joint questions, as was the case in the group's performance at Fürstenhof or in the Traisen-Pavilion, in order to purify the individual traditions to the essence of the respective discipline. Where this is made possible, these endeavours lead to each of the dancers opening him or herself to the situation at hand in such a way as to let something of the human conditions show here and now. In each case, the audience shares the situation, in the changes of the courtyard in the city at different times of the day or in the contrast between the solidity and the transparency of the pavilion in St. Pölten. The way in which this participation can be received by the audience and used creatively, lies in the very boundary between watching and entering into the spirit of the performance and can only mature during long periods of ongoing practice and continuing relationship. In this way, however, a querying and encouraging artistic contribution is being developed in Austria on behalf of new concepts of life to break through the smart business' narrow-minded limitations of its understanding of art.





## SOUND COLUMN 1993

The geometric framework of the exemplary architecture of the Traisen-Pavilion in St. Pölten in Lower Austria in the middle of a nature reservoir proscribes a circular choreographic structure - concentric interweaving circles - reaching out beyond an axis-oriented proscenium stage principle. Solid steel columns created by the sculptor Karl Prantl mark irregular pivot points within and around the space, thus subdividing it into smaller dimensions. The choreography fosters circular puzzle pieces as an assemblage of various kinetic characteristics, referring to the overall geometric set-up. The choreographic narrative, is drawn and distilled from the diverse personalities of the protagonists, juxtaposing the exemplary score by Friedrich Cerha adapted by Cecilia Li. The spatial storytelling depends on the protagonist's state of action in the vast ambiance challenging the performers condition. Therefore coincidental parameters of the interplay trigger new key points in the processed narrative. Abstract movement combinations: KATAs serve as stimuli for the unifying elements of the piece.





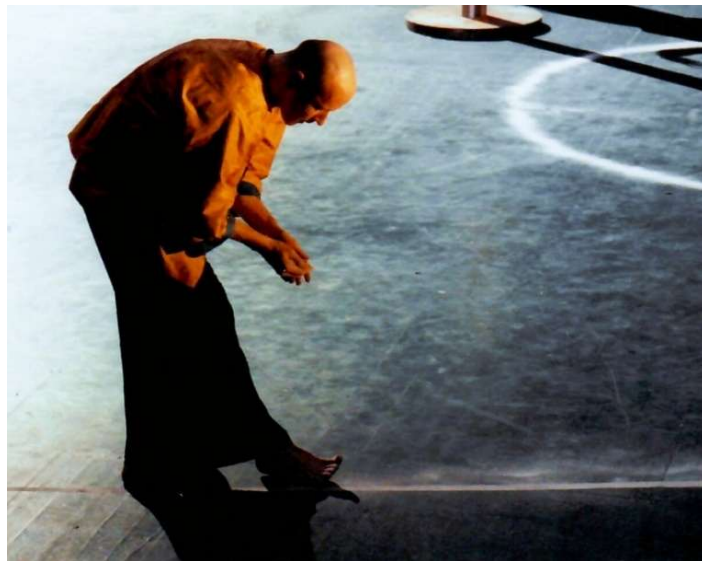
*Concept/Choreography: Sebastian Prantl; Music Concept/Piano: Cecilia Li  
Composition by Friedrich Cerha; Sculptures by Karl Prantl; Costumes: Du Fei; Light: Martin Walitza & Markus Pega; Sound: Michael Renner; Dancing Protagonists: Peter Antalík, Ziya Azazi, Robert Eugene, Herbert Gottschlich, Günther Grollitsch, István Horváth, Stephan Marb, Sebastian Prantl, Beverly Sandwith, Shih Kun-Chen – Premiered at the Traisen-Pavilion, St. Pölten, Odeon Vienna, Festival: Wien Modern; Krakow Opera House*

## FLASH BACK



Improvisational dance is a fragile and demanding art form - oscillating from the momentary gesture to reconstitute itself in subsequent movement patterns - but remaining free from interpretation and appropriation... I have always found it exciting not to fall back onto repertoire - by trusting in intuitive spontaneity and putting my kinaesthetic questionnaire into action, thus remaining confident that "the stage is the world" as time goes on. Pina Bausch said emphatically: "I am not interested in how you move, but in what moves you..." As a dancer's career progresses, it becomes even more exciting when your physical strength diminishes - Kazuo Ohno: "True dancing only takes place from the age of sixty."

When choreographing, I devote myself wholeheartedly to the observation of overwhelming phenomena in time and space. Undoubtedly, the activities of the protagonists are pivotal points in the choreographic process - they inspire my way of thinking and provoke alternative solutions. Anchored in the philosophy of “mindfulness towards the change of things”, I meticulously equip and design the working environment and set multiple markers (“obstacles”) in order to then study the approaches in the transitory actions of the protagonists. I try to convey my suggestions, questions, encouragement and corrections very attentively (clear observation can often be the impetus in the development and trigger a successful process). Each protagonist senses when things are flowing and an evolution is truly progressing. My choreographic research is based on improvisational dramaturgy, which is generated by the so-called “flash-back technique” and thus generates kinetic narratives piece by piece. A multi-layered practice of repetition promotes and trains an integrative structural memory that consciously (re)negotiates meaning and content and ultimately inscribes them into the scores. This kinetic memory vocabulary (emotionally and dramaturgically embedded) builds on versatile individual gestures that are dynamically, textually and dramaturgically codified within the collective narrative. Such a lively rehearsal process holds surprising themes in store. Although it would be possible to fix the scores tightly, this is not the primary goal. On the contrary: careful observation of the molecular changeability of content is philosophically demanding and serves an evolutionary leitmotif...



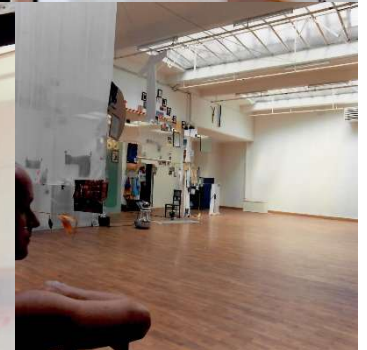
KRAFTFELD 1994-95







*Walter Kaitna, engineer and doctor of technics conducted research on his own as a professor on stress distribution and elastic deformation that served as the basis of his work as an artist for sculpture/installation and architecture. His work is the backbone & evolution - Concept/Choreography: Sebastian Prantl; Music Concept /Piano Solo: Cecilia Li featuring J. S. Bach's 'Goldberg-Variation'; Violin Solo: Monika Kammerlander featuring J. S. Bach's 'Solosonaten' - Dancing Protagonists: Ziya Azazi, Herbert Gottschlich, Shih Kun-Chen, Sebastian Prantl; Light: Martin Walitza; Sound: Michael Renner – at TAW in four stages culminating at the Secession in 95'*



**KRAFTFELD**





*The one-year choreographic journey along 'constellations of forces' triggers insight towards universal entities of movement and sound. The exemplary Goldberg-Variations by J. S. Bach accompanies the artistic catharsis. 'The transition from one equilibrium to another occurs through unstable phases that are characterized by a variety of alternative approaches. Each force field remains unique and unrepeatable. The essential communication process occurs continuously during many months of rehearsal and grappling with the subject, out of sight of the audience. For this reason, each force field must not be seen as a self-contained performance, but rather as an event much like an individual frame that has been taken seemingly at random from a long-lasting movie.'*

*Manuela Kaitna*

*Secession, Vienna 95'*

*'Constellations of forces result in systems of puissance and give rise to the mobile and static world. They form structures of utmost flexibility, and it seems as though the sensations of the effect of forces - of tension and relaxation, of equilibrium and disequilibrium - were such existential experiences that largely determine our thinking, feeling and perception.'*

*Walter Kaitna (1914-83) engineer and doctor of technics*



## KRAFTFELD - *Dance between austerity and freedom*

Rethinking ideas and finding new ways of expressing them are one and the same in Sebastian Prantl's Kraftfelder series of dance performances. In order to retrace in dance, the path of 20<sup>th</sup> century art into abstraction, Sebastian Prantl and his dancers have to find a new and concretely physical approach. The stimulus for the entire project, which has taken well over a year to develop with very different performances marking the various stages in the process, was provided by the filigree bar sculptures by the late engineer and sculptor Walter Kaitna (1914-83), who throughout his life experimented with the spatial relationships between forces in mathematical and artistic terms and whom Sebastian Prantl had the privilege of knowing while Prantl was still a child.

However, in order to express through dance, the lines and spatial structures Kaitna was able to visualize in his works, the dancers had to pursue a long and often laborious path. The four stages of the endeavour that has so far reached its climax with the performance of Kraftfeld III, which took over three hours, illustrate these efforts and the inner joy springing from them. 'The subject of my investigation today will be the assessment of the forces on both sides and in particular of those forces that result from the Earth's power of gravitation, i.e., the pull of the gravitational force. This kind of force will be familiar to us, since we are physically subject to the laws of this equilibrium. We want to start from the assumption of a firm ground on which we normally stand and not go into the water - as it sometimes happens or even rise into the air.' Except for the last part, which the execution of their dance Prantl's all-male troupe threatens to refute in an almost playful way, Paul Klee's statement on his theory of form of 12 December 1921 might seem almost like a premise for the work on the Kraftfeld project. However, Sebastian Prantl must have known quite clearly from the start that the way towards abstraction is only possible through the spiritual reduction of concrete excesses. Thus, the first phase, Kraftfeld, began in his studio in the fall of 94 with a room crammed with objects. Much of what is still important in Kraftfeld III was initiated then: Bach's Goldberg Variations, whale songs, certain dance sequences, which can be recognized again in later performances. At the end of the performance, however, the flotsam of the dancers' personal associations together with reminiscences of Walter Kaitna's oeuvre are made to resonate by means of a simple but effective light effect involving a lightbulb. In the subsequent Kraftfeld performances, more and more objects are eliminated, thrust out centrifugally from the artistic endeavour, until we reach Kraftfeld III; the latter was first performed in the uncluttered, bright exhibition hall of the Vienna Secession in late November. And it is to this temporary conclusion of the Kraftfeld series, at which we should direct our full attention. It was certainly no mere accident that Prantl chose this space (in which he had performed earlier). The Vienna Secession reaches from a 19th century understanding of art into a time, which gave rise to artists such as Mondrian, Klee, Kandinsky and Schlemmer. The ornaments and abstractions, which can be seen in many paintings and friezes, e.g. Klimt's, already foreshadow the musically reductionist way of thinking and the forms which have decisively influenced 20th century art. Thus, at the beginning of the performance, the four dancers are sitting at tables far away from the audience, drawing on large sheets of paper. Dancing is a kind of drawing in space with the human body. The narrow tables themselves are symbols that are later shifted and recombined just like the dancers' bodies. Softly, but with determination, Sebastian Prantl's Taiwanese wife Cecilia Li begins to play Bach's





Goldberg Variations. The passages of the performance accompanied by music are repeatedly interrupted by silent dance sequences in which nothing, but the breathing or the dancers' cries of exhaustion are audible. These are interrupted by animal sounds of whales and birds. Passages of an inner necessity (likewise a concept of Kandinsky's) and consistency alternate with comic, playful sequences of reckless freedom.



*Gernot W. Zimmermann, studied theatre and art history, theatre and film critic for the newspapers Die Presse, Der Standard, Die Wirtschaftswoche, cultural editor at the ORF*

There are also times during which the dancers as well as the audience can relax and take a rest, during which the artistic tension gives way to a refreshing carefreeness. But soon this changes again to a tense attentiveness: for the small, delicately built Taiwanese dancer Shih Kun-Chen continually surprises with his breathtaking technique, which is at sometimes reminiscent of the Peking Opera, at other times of Japanese theatre. The Turkish dancer Ziya Azazi incorporates dervish-like, rustic elements in his dancing, and the German Herbert Gottschlich amuses the audience with his threateningly clumsy aggressiveness that keeps revealing human weakness. Like some kind of sorcerer, Sebastian Prantl, the kind, angelic sun-man watches over the entire scene. There are some ravishingly performed love scenes between the individual protagonists. At one point Walter Kaitna's daughter crosses the room with measured steps to release the forces in her father's bar sculptures, and later the violinist Monika Kammerlander stalks through the room, attempting a somewhat awkward interaction with the dancers. As the performance unfolds in the otherwise empty, white hall of the Secession building, a space of sound and movement takes shape in the consciousness of the audience - a space as varied and many-layered as any complex musical composition. Starting from concrete Viennese context and associations, Sebastian Prantl has crossed the space, which spiritually indicates the departure of Central European modernism into abstraction and internationality. And Paul Klee provides a concluding remark for this consistent work in progress that is as many-layered as it is encouraging: 'Our fate of

dependence and restrictions should, however, not keep us from being aware that our lives can also be different, that there are regions subject to other laws for which new symbols need to be found, corresponding to a more relaxed movement and more flexible locations.



*'As a rule, we will therefore have to deal with problems of statics again and again.'* - Paul Klee





# ERINNERUNGSRÄUME

*'Spaces of Memory' triggers story telling - of unique spaces, time codes, characters and their relationships. A project that offers imaginary patterns in an exemplary time and space scheme (3-hour performance) within the newly opened Semper- Depot, the former grand depot for the Vienna Opera stage sets.*

*A project that offers imaginary patterns in time and space and in terms of its choreographic approach, it presents the "existing world" in new variations. As spectators, we do not feel excluded but involved. When they enter their "spaces of remembrance", they do not get lost in introverted thoughts but start to interact with the other dancers and the audience. From a formal point of view, Sebastian Prantl perfectly matches the characteristics of a post-modernist performance: in his work, (theatrical) illusion and reality merge, but not through forced fraction or pedantic "look - I'm just acting" attitudes, but because the dancing takes place on an almost naturalistic level. Sebastian Prantl's choreography has also overcome dance theatre, for his work foregoes psychoanalysis and the display of emotional states. Even though his dancers react in psychologically motivated ways, they do so because they (we) are made of this psychologically emotional substance and not because they (we) are psychologically damaged in any way. Why they (we) are as they (we) are, interests neither the dancers nor Prantl nor the audience. The dancers have not wrenched its secret from space but instead made it visible in its grand architecture. In the process, the perception of the audience being transformed and vividly changed.*

*Edith Wolf-Perez*

1996



*Concept/Choreography: Sebastian Prantl; Music Concept: Cecilia Li*

*Live concert trio with compositions by Franz Schubert and Dmitri Shostakovich*

*Klara Flieder - violin*

*Vincent Stadlmair - cello*

*Cecilia Li - piano*

*Dancing Protagonists:*

*Ziya Azazi, Robert Eugene, Herbert Gottschlich, Othello Johns, Shih Kun-Chen and Sebastian Prantl*

*Light: Martin Walitza*

*Sound: Michael Renner*

*Semper Depot, Vienna*



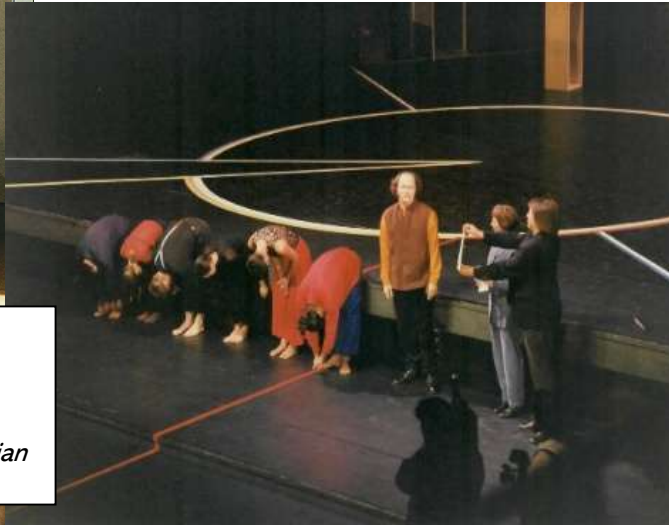
# RAUMBÜHNE *Friedrich Kiesler (1890 - 1965)*



Having studied Friedrich Kiesler's (1890-1965) theatre visions in detail e.g. *'the Raumbühne'* concept (unfortunately Kiesler is still primarily perceived as a visionary in the architecture agenda rather than informing choreography) I understood a trans-disciplinary approach towards choreography even more thoroughly. *'The Raumbühne'*, a simple circular-floating stage construction, was installed within the Konzerthaus hall in Vienna in 1924. Thus, Kiesler provocatively overruled the omni present one-directional, 'peep-box' proscenium stage principle and designed a radical circular context, open on all sides, fostering a played insight on many levels. In his later concepts, as *'The Endless House'* (1950), for instance the relationship between material, form and function is further explored and radicalised: a complex interface between the inner and outer skin surface suggests performative behaviour schemes in the cocoon... His vision of multi-functional spaces that allow for absorbing content sensually and spatially, suggest progressive approaches to the performative framework conditions. Accessibility, efficacy, form and function encourage the performer to (re)think universal codes (in terms of interior and exterior agenda) - thus a choreographic school of thought and practice is fostered, indeed.



*Festspielhaus,  
St. Pölten,  
First Austrian  
Stage-Production  
Award for Sebastian  
Prantl in 1998*





*'Space is experienced through time, which is turned into space through movement.'*

*Friedrich Kiesler*

*The space has a history - it is a living space. What, if it were to be filled once and again? Does it long for emptiness? Does it allow to be occupied by content and meaning? A space might be disturbed by just looking at it. Do we look for the entrance respectively on an axis - peeping in? Can the space be surveyed and circled in? Will it survive?*

*'Raumbühne' invites the distinctive dancing characters to decipher geometric patterns by their kinaesthetic awareness and (e)motional fabric equally: the quadrature of the circle remains as the riddle. Personal behaviour codes emerge as the choreographic gesture transforms the theatre. May the dancing communication create content, drama and epic narrative... A conclusion remains to be seen!*

*Concept/Choreography: Sebastian Prantl; Music Concept: Cecilia Li*

*Dancing Protagonists: Ziya Azazi, István Horváth, Shih Kun-Chen, Ingrid Reisetbauer, Doris Reisinger, Julia Todd, Michikazu Matsune*

*Raumbühne 0 – ImPuls Festival, Casino at Schwarzenbergplatz, 1997*

*Raumbühne I – Image Tanz 1998, Künstlerhaus Vienna, 1997*

*Raumbühne II – Posthof Linz, 1997*

*Raumbühne III – Festspielhaus St. Pölten, 1997*

*Raumbühne IV – Dance Festival Kalisz Poland, 1998*



## DANCE *by means of dance*

Sebastian Prantl has been and will be a creative individualist. With his TAW he has made extraordinary contributions to the development of contemporary dance in Austria without being influenced by short-lived trends. One of the most essential achievements of postmodern dance is the emphasis on the working process rather than the final product. This allows us to look at dance pieces in stages that can be viewed as individual works, which offer different viewpoints and variations on the chosen topic. The variations are found in intricate details - improvising on manifold basic structures and adapting scores to the respective environment in time and space.



Dance by means of dance - this is how Sebastian Prantl's work with his ensemble should be understood. He had gathered relevant experience as early as the early 80s in New York, drawing on it ten years later in *'The Cage... for the birds'* for one month, the Traisen-Pavilion in St. Pölten turned into a 'dance laboratory' i.e. a 'dance symposium' actively practiced by protagonists from around the world. The central issue was the discussion of dance by means of dance. Prantl said about it: 'It just takes time to leave behind an academic approach, free oneself from rehashing that which one has learned and start to live processes in a new way.' A change in thinking, turning away from fixed productions to long-term projects, also led to a different dramatic experience: 'In the winter of 1991, we toured India with our *'Boogie Woogie'* performance. At the time we realized that a product that depends on stage technology disintegrates, if it cannot be performed under ideal framework conditions. Lighting directions or the use of video become irrelevant. We experienced grotesque situations.' Today, the works of TAW, such as *'Erinnerungsräume I-II'* or the current series of *'Raumbühne I-V'* can be performed almost everywhere: at TAW studio in the circular Traisen-Pavilion, in public places, churches or on proscenium stages. Space, stage, improvisational movement and choreography are paramount issues for Prantl. Anyone who accompanies him on his search for solutions experiences the variety of possibilities in time and space. In *'Raumbühne'*, Prantl addresses various concrete positions that deal with the oeuvre of the architect and theatre utopian Friedrich Kiesler (1890 -1965) on several levels. During the 20s, Kiesler had attacked the classical theatre constellation of proscenium stage and illusionary theatre, advocating acting in a space that can be looked at from all sides. This is an essential aspect that is also found in the events by Merce Cunningham and John Cage and has become the starting point of Sebastian Prantl's danced explorations. In dancing, Sebastian Prantl is interested in 'communication in the real sense'. For him, communication is multi-cultural, inclusive and spiritual.

*Ursula Kneiss, Senior lecturer for dance history at the University of Vienna, independent dance journalist*





*Gustav Schörghofer SJ, art critic, art historian, writer and theologian, principal of the Jesuit Church in Vienna*

## IKONOSTASIS 1999

*When the hierarchic structure is abandoned, religion loses its significance combined to it. The art started to develop according to the individual artist's likes and needs. Religion also changed, following the self-responsibility of the believers, to new forms of Christian belief. Today, the resulting distance opens up new access to religion. Christian faith tends towards manifestation in sensually perceptible ways. Theatre, music and dance often illustrate the fact that human life is rooted in spiritual dimensions. On this basis, the project Iconostasis became the manifestation of an encounter, supported by the respect for each other and the joy of experiencing one another. 'Boogie Woogie' staged by TAW was my first encounter with the*

*work of Sebastian Prantl and Cecilia Li. In the ensuing years, I kept following their work with my ears and eyes. It was a pleasing experience to participate from the background, from outside, in the events that were affected by motion and sound in time and space. I was very impressed with the way dance artists were fostered to create spaces that communicated with the existing architectural setting and of the music that in turn provided the space for the dance. Moreover, that finally gave me an idea that I spoke about to Sebastian Prantl. I wondered whether the Vienna church of the Jesuits might not be an appropriate setting for the ensemble's performances; after all, they had given performances in very unambiguous settings before.*





## IKONOSTASIS - University Church of Vienna

*Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Musicians: Ernst Kovacic (violin), Igor Pomykalo (Lira da braccio, violin), Iwakichi Yamashita (Japanese flute, percussion) Protagonists: István Horváth, Michikazu Matsune, Michaela Pein, Sebastian Prantl, Ingrid Reisetbauer, Alessandro Sabatini; Action Painting: Lore Heuermann; Costumes: Susanne Schintler; further protagonists in IKONOSTASIS III: Gro Benedikte Eknes, Jozef Fucek, Andrea Jankovská, Othello Johns, Tomoko Nishino, Hana Pauknerová, Paul Wenninger*







## IKONOSTASIS III

*'Variations on no Motif' by Stockhausen a cooperation of TAW and Capella con Durezza under Renald Deppe for the Minoriten Church in Krems, Lower Austria*

2000





## ***COLOURSCAPE 1999 - 2004***

*Artistic Directors: Lawrence Casserley & Simon Desorgher; Installation: Peter Jones*

*Choreographic Concept: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li*

*Dancing protagonists: Othello Johns, Michikazu Matsune, Michaela Pein, Sebastian Prantl, Ingrid Reisetbauer... TAW & Jeunesse Austria & Colourscape Music Festival – Vienna, London, Liverpool, Cologne, York, Turku...*



## *Lawrence Casserley & Sebastian Prantl*

*They are innovators in their chosen media. Each has explored collaboration between visual, kinetic and sonic media, in which the two are in counterpoint rather than one being the slave of the other. Each, as explorer, as performer, as choreographer or composer, can draw upon many years of experience. Prantl has written of his work: "The metamorphosis from the natural state of things to culture defines the place of humanity in the fabric of things. I choose this metamorphosis, seen as movement in time and space ('dance of things') as the basis for my choreographic quest. The basis is matter - matter is physical. The act of creation, the creating and exhibiting of bodily features holds the possibility of contemplating the creation. Time creates itself through the change of things - space concretizes itself through meaningful movement in space." With the change of only one word, this could describe Casserley's work equally well. In their collaborations over many years, they combine these many strands into a mutual exploration of frequencies, of resonances aural, spatial and spiritual – "Sounding Bodies".*

*Real-Time-Composition/Installation:*

*Lawrence Casserley & Sebastian Prantl*

*Performances in Cologne, Münster,*

*Saarbrücken, Dortmund and Vienna*

**1999-2004**



## CHOREOGRAPHY & POLITICS *at the turn of the millennium*

Despite manifold propositions regarding the conceptual opportunity for larger framework conditions within the up-and-coming Austrian dance and performance scene in the late nineties, suddenly it came to a drastic diversion at the turn of the millennium. Short-sighted decision making on behalf of politics by the city of Vienna and semi-professional expertise within the scene itself caused a disruptive situation in the playing field. Thus, a certain vacuum remains until now due to ignorance of historical facts and figures concerning the Austrian avant-garde. Therefore, it is symptomatic that in the mid-nineties a unique symbiosis combining architecture, music, choreography and film, which had manifested itself extraordinarily at the Traisen-Pavilion, has not been documented as a benchmark project by Austrian (art)history and taken as a master model for further developments. It is quite disconcerting that neither the (dance) community itself nor the city of St. Pölten had realized the profundity in making. It is even more surreal that until now a comprehensive Austrian dance archive - in which the awakening of our generation from the beginning of the 1980s is not put into context and documented as such. The opposite: it seems that a certain evolution is jeopardized by colleagues (and curators and festival directors), whose legacy is eager to inform alternative narratives in the wider playing field!

From the mid-nineties onwards, we had proposed a substantial redefinition of the creative infrastructure for Austria's dance and performance scene, regarding ambience, framework condition and production modes (especially for Vienna). We had worked thoroughly by encompassing multiple aspects (architectural context, material, staff rotation, networking, management and financing through self-esteemed rotary directing systems) underpinned by initiatives of the IG TANZ THEATER & PERFORMANCE. The progressive architectural configuration was to be enhanced by the fusion of two exemplary building structures namely the CIRCULAR TRAISEN-PAVILION and the yellow RECTANGULAR ARTBOX (the first Kunsthalle at Karlsplatz) by Adolf Krischanitz, serving as the utmost

### THE INNOVATIVE STUDIO COMPLEX

*as the*

### INTERNATIONAL LABAN CENTER

*for Vienna*





*THE INTERNATIONAL LABAN CENTER, VIENNA was conceived as an extensive spatial configuration for a research lab – combining art-based choreography and progressive dance training, fostering and inspiring the up-and-coming dance and performance community of Austria. In coordination with the London Laban Centre, built by Herzog & de Maron in 1997, and in further conjunction with the archival network of the New York Public Library for the Performing Arts, we had intended to be on the forefront of an objectified Austrian dance history in theory and practice. Thus, providing for the distinguished Austrian dance theorist and choreographer Rudolf von Laban (1879 -1958) the adequate logo. Finally, his 'Austrian' status would be honoured.*

*Consequently, the Grande dame of Austrian Modern Dance, Rosalia Chladeck's (1905-1995) occupying the post-war artistic monopoly and its educational system within Austria academia - would be analysed critically. On application to her contribution as far as the continuum of pre-war Avant-gardism is concerned (having jeopardised the return of many distinguished (Jewish) protagonists after the world war II back to Vienna), much of the data needs to be brought to light...*



*London Laban Centre*



# EIKON – Dreamscape 2000

*Celebrating the anniversary '100 years of dream analysis' by Sigmund Freud: a dream juxtaposed by its image. The relationship between rational emotion and emotional mathematics: chrestomathy as a meaningful learning. The theme is suspended in the air - arriving at the pivot point of repetition upon so-called arbitrary output (flash back). Spelling out and abstracting the sacred. Dance as a language behind the language.*

*Eikon I - WUK, Vienna, February 2000; Eikon II - for the Paul Cézanne exhibition, Kunstforum Bank Austria, April 2000; Eikon IIa - Art in Motion, ORF Burgenland, October 2000*

*Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li – Compositions by John Cage; Musician: Igor Pomykalo (violin) and Melissa Coleman (cello); Video: Gabriella Cardazzo, Duncan Ward; Dancers: Gro Benedikte Eknes, Jozef Fruček, Andrea Jankovská, Denise Gospodarek, Othello Johns, Michikazu Matsune, Hana Pauknerová, Michaela Pein, Ingrid Reisetbauer, Daniela Weber, Paul Wenninger, Tomoko Nishino, Sebastian Prantl*

*Stage Set: Mario Bräuer  
Costumes: Susanne Schintler  
Light: Martin Walitza*

## EIKON III

*Festspielhaus, St. Pölten*

## EIKON IV

*Odeon Theatre, Vienna*





EIKON





# RASTER 2001-02



*Deconstructing choreography within geometric and numeric codes, following the outlines of specific spatial framework conditions (Halle 1030) as a fundamental working scheme for RASTER. The matrix combines kinaesthetic, physiological, sonic and ethnological parameter, fostering a vivid discourse beyond stage configurations. Eventually a choreographic narrative concludes the project series on a prestigious stage geometry in Beijing/China.*



*'Dancers, lighting, lines on the stage - a style that is based on a very simple original idea that could not even be put in many words. In the middle of it all, one feels as if life sank in a sea of silence and deep quiet - and yet this does not seem extra-ordinary. The elementary lighting crystallizes all elements of beauty, all traces of vitality in one point - the effect itself does not have a form.'*

*Uniting the vitality with this pulse, one can reach an enormous force in which time and space do not hold any limits. In the beginning, the dancers stand in the space quietly like sculptures. Markings on the floor and lines of the body are coupled with wild and diverse emotional ups and downs, sometimes sweeping space away like a whirlwind. Nothing is too much, nothing is too little, compared to Chinese Tai-Chi (the perfection), which makes resistance and fight dissolve in silence, giving birth to enormous forces that in turn move the audience.'*

*The performance differs in many ways from that of many other contemporary dancing ensembles, whose expression and body language seems cold and lacks emotion. The ensemble takes care to maintain a dialogue with the audience... The piece is prolonged or cut short, depending on the artists' search for time and space during the performance. This daring approach of performing arts allows the artists on the one hand to always balance their own emotional state and on the other hand to continuously renew and move the feelings of the audience.'*

*CPAA Beijing 'What's on' - June 2002*

*Choreography/Dance: Sebastian Prantl; Music Dramaturgy/Piano: Cecilia Li*

*Compositions by Skrjabin und Shih*

*Dancing Protagonists: Othello Johns, Michikazu Matsune, Tomoko Nishino,*

*Hana Pauknerová, Sebastian Prantl, Doris Reisinger*



*Raster I – Wiener Konzerthaus, New Hall, January 01*

*Raster II – Minoriten Culture Centre, Graz, April 01*

*Raster III – Abbey St. Lambrecht, May 01*

*Raster X-mas – TAW Studio, December 01*

*Raster solo, duo, trio – Halle 1030, Vienna, March 02*

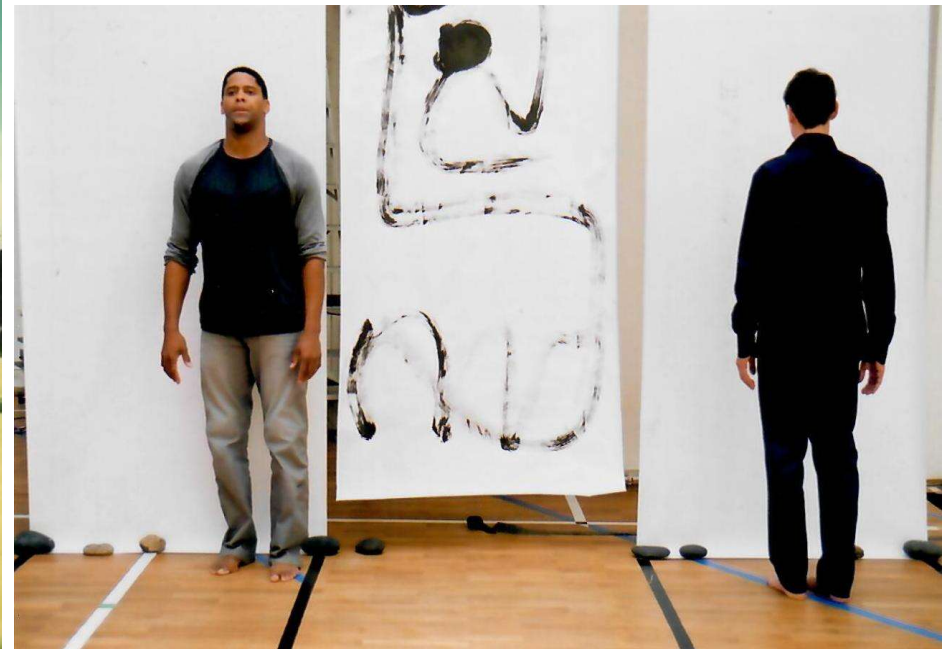
*Raster solo, duo, trio – image tanz 02*

*Raster China – Beijing Arts Festival, China, May 02*

*Raster – ImPuls Tanz '02, Vienna, July 2002*



## *Cage... pour les oiseaux 2002*



*'With an unerring sense for coincidence, one can use all random patterns to predict unknown chance happenings and encounter fate in the constellation of the stars as successfully as in the figures of grains of sand or - in the flight of the birds'..... (John Cage)*

*Along the philosophy of John Cage - to put random elements in the centre of the happening - theme and content are determined for the project 'Cage – pour les oiseaux'. A multi-faceted awareness among four charismatic protagonists - Othello Johns, Joel Luecht, Stephan Marb and Sebastian Prantl is the backbone, tracing manifold frequencies. Furthermore 'Cage - pour les oiseaux' investigates the unique quality of four exemplary locations (TAW, HALLE 1030, VALIE EXPORT's CUBE and HELDENPLATZ) by highlighting and juxtaposing potential performing efficiencies (studio stage, exhibition hall, glass box, city square), Cecilia Li's multi-layered piano contribution frames the entire investigation by her random choice of the music material. Through a variety of approaches within performing modes and the ever-changing sequence of the music material including 'In the Landscape' - Real-Time-Composition is celebrated in homage to the composer.*

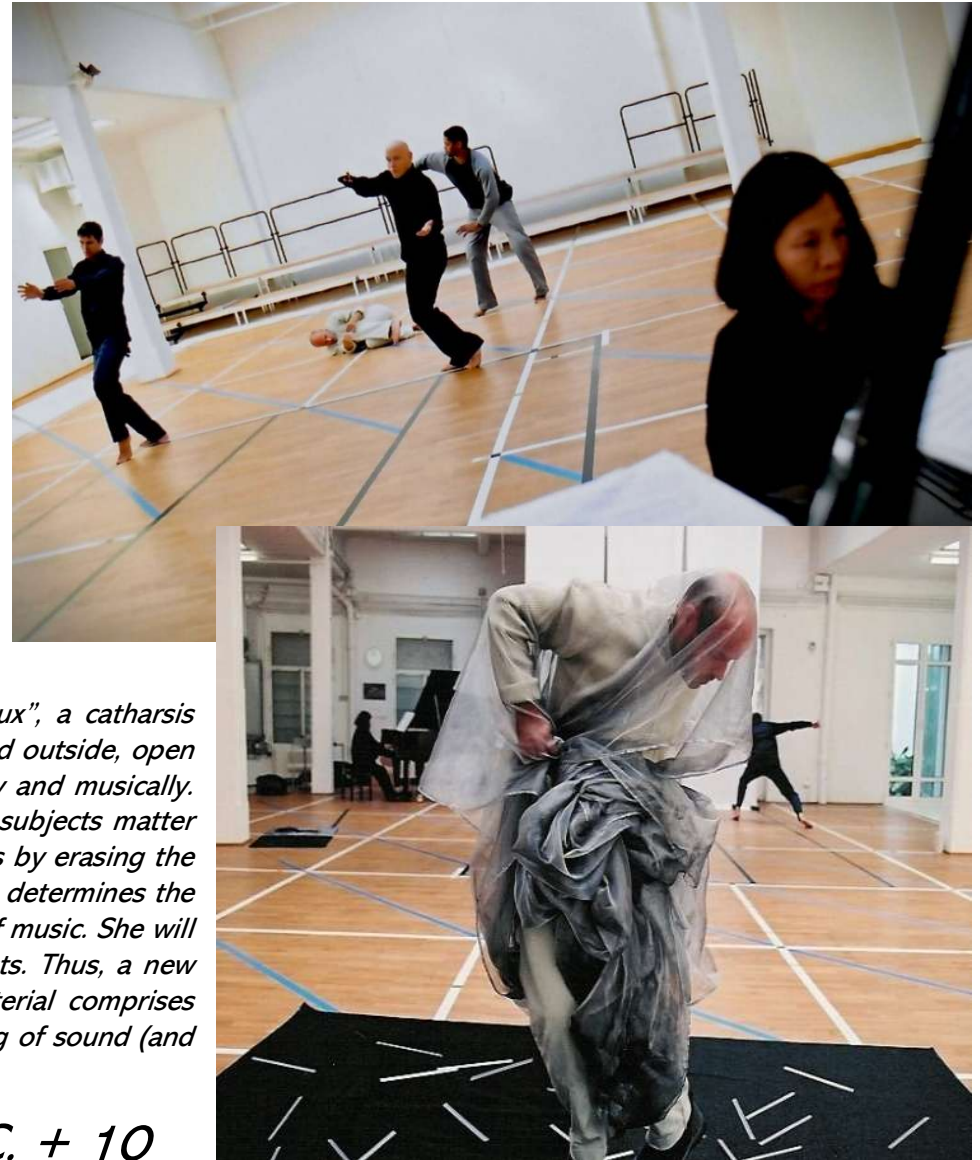
*A project  
to commemorate the  
10th anniversary of John Cage passing*

*The aim is to discuss improvisational behavioural patterns discursively and celebrate them performatively - placing the experience of real-time composition at a specific point in time in a specific spatial context.*

*How can one take up a coincidence and develop it further? How can we bring a theatrical event to life without a preconceived master plan? How can we eliminate the memory of things that have been thought up and thus make room for the performative experience as such, following the inspiration of each moment, reaching out and deepening it? How can we eliminate linear thinking by abstracting the personal history of our actions among four (five) protagonists?*

*Starting from the basis that constitutes the project "Cage - pour les oiseaux", a catharsis promotes archaic patterns in dance, formulating a dichotomy to the inside and outside, open and closed, limited and peripheral - geographically, emotionally, anatomically and musically. The difference in the space configuration, the audience' perspective and the subjects matter they are interested in are concept and a theme as such. It channels the efforts by erasing the past in order to empower real life moment to moment. Profound randomness determines the dramaturgy of the performances. It is up to the pianist to choose the pieces of music. She will put different orders in the line-up confronting and surprising the protagonists. Thus, a new kind of immediate dialogue between the media is created. The music material comprises compositions by John Cage, Erik Satie and J. M. Hauer. The coming and going of sound (and silence) are part of the overall dramaturgy.*

*J. C. + 10*







*HALLE 1030*



*HELDENPLATZ*

*From this 'composed universe' that thrives on the repetition of sound modules, the minimal variation of a tone or a chord, and the alternation of silence and sounds, 'Cage – pour les oiseaux' selects sounds of infinite grace and tenderness, distilled by Cecilia Li, who remains "royally calm" while wrenching the melodic and rhythmic elements from the keyboard of her Steinway... This is the music from which Prantl draws the inspiration for his fluent and rapid successions of moves, which, in combination with the sound, create an interactive "happening". The audience of such performances was either included in the goings-on on stage, or else swept away with scenic elements. A 'spectacle', in which Prantl's foremost objective is to escape the tightly-knit web of memories.*

*Body language turns into play, surprise, quote, cross-reference (to the teachings of Pina Bausch), the abandoning of certain ideas (see Merce Cunningham) - in short, a voluntary chaos that was well received by the at this point increasingly curious and enchanted audience.*

*(L'Unione Sarda, Carlo Argiolas 02)*



## VALIE EXPORT CUBE



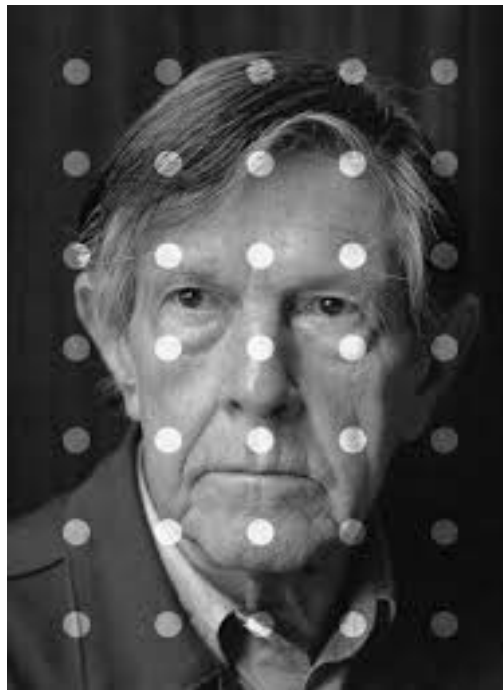


*Such as the unusual encounter that took place last Friday on the stage of the great auditorium with the Tanz Atelier Vienna, who performed with laudable and unusual courage. The encounter took place between the sensational pianist Cecilia Li and a dancer of rare skill, Sebastian Prantl, and was characterized by an unusual sensitivity. It was also an encounter of music and dancing under the auspices of Cage, this musician of great expressive and experimental force, whose work is quoted throughout the whole central part of the performance 'Cage pour les oiseaux'... in the nervously precise, electrifying piano of Li, who draws from vast musical resources to devise evocative atmospheres. Around these, the dancer weaves his dancing consisting of segments of abstract and magnetic poetry. Dancing that is really communicating in continuous love letters with the high-class and sublimely rendered music.*

*Walter Porcedda*

*John Cage:*

*'Refrain from planning the outcome, don't try to force it, just gently let it come into being, let the bird fly from its nest by itself'*



*The question, whether music and dance show mutual effect, has perhaps been answered more conclusively during the rehearsal process. In the evening of the performance itself, Cecilia Li plays not only the piano, but seemingly also the role of director of the show. Whenever she closes her score and leaves the room at a decisive step, the piece is over. The cage opens also for the audience, and Sebastian Prantl turns out to be a gifted comedian. His way of using gestures and facial expressions to lure first on a person and then the whole audience to attend the final tea ceremony (conducted by artee) is the perfect final highlight of this worthwhile piece of art...*

*Edith Wolf-Perez*





H + H

## *in Homage to Joseph Haydn & Joseph Matthias Hauer*

**Joseph Matthias Hauer:**  
*Echo Studies for Pianoforte Solo, Op. 16*

**Joseph Matthias Hauer:**  
*Piano Pieces with Titles after Words by  
Hölderlin, Op. 25* The rapturous night, full of  
stars, comes lost into the vast blue.  
*Finale. Vivace assai*

**Joseph Haydn:**  
*Symphony No. 96 d-major*  
*„The Miracle” – 6th London*  
*Symphony*  
*1st movement: Adagio - Allegro*  
*2nd movement: Andante*  
*3rd movement: Menuetto - Trio*  
*4th movement: Finale*

**Joseph Haydn:**  
*Sonata No. 3 for Piano in f-*  
*major*  
*1st movement: Allegro*  
*2nd movement: Adagio*  
*3rd movement: Finale. Presto*  
**Joseph Haydn:**  
*Piano Sonata in c-Major*  
*1st Movement: Andante con*  
*espressione*  
*2nd Movement: Rondo. Presto*



*Odeon Theatre, Vienna - 2003*

*Haydn Saal - Schloss Esterhazy, Eisenstadt/Burgenland*



**Leonard Bernstein: Fancy Free, Ballet in seven pictures**

*Excerpts...*

*Beginning: Big Stuff (Blues)*

*First Scene: Opening Dance*

*Second Scene: Scene at the Bar*

*Third Scene: Enter Two Girls*

*Fourth Scene: Pas de Deux*

*Fifth Scene: Competition Scene*

*Sixth Scene: Variation I (Gallop) Variation II (Waltz) - Variation III (Dance)*

*Seventh Scene: Finale*

Both composers - being distinct initiators of extensive and formative music eras - speak to us through their scores, thus in choreographic, visual and textual structures. "H+H" celebrates the mimesis through dance and sound, developing the choreographic material as an "enter-exit" dramaturgy - expanding, shrinking, swapping and drifting away, as a story-telling grid is being formulated among versatile protagonists. In form and content, a flexible scenery arranges itself anew and decides upon new evolutions. The circular dancing score stands as a metaphor in the psycho-physical celebratory endeavour - telling and resolving stories - echoing with tonal sequences. The melodic-horizontal elements of the stage performance open towards the audience and widen further towards the backstage in the tradition of a classical illusionary backdrop with film montage and lighting.





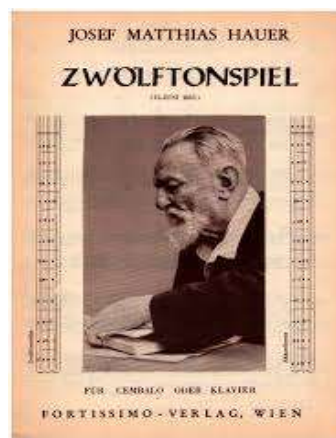
*Sebastian Prantl's choreography captivates the audience through its clear division of space and harmony, it establishes further between dance and music: it becomes obvious very quickly just how convincing Prantl's and Li's work really is...*

*Oliver Werner*

*Sebastian Prantl's choreography "H+H – Haydn + Hauer" integrates the outstanding dancers of TAW in a symbiosis with the music of Joseph Haydn and Josef Matthias Hauer. Like parts of the universe which, seemingly random, each have their place and purpose. Thus, Prantl unites the performers and their highly individual moving patterns in an interaction. Each character, in his unique way, seems to communicate with the others – and at the same time to inhale the caring piano renditions of Cecilia Li. Very impressive, indeed.*

*Isabella Wallnöfer*

*Concept/Choreography: Sebastian Prantl; Music Dramaturgy/Piano Solo: Cecilia Li - Dancing protagonists: Stephanie Bouillaud, Celine Bacque, Ariane Funabashi, Virgine Roy-Nigl, Linda Samaraweerova, Filip Szatarski, Julian Timmings, Daniel Yamada and Othello Johns and Sebastian Prantl*



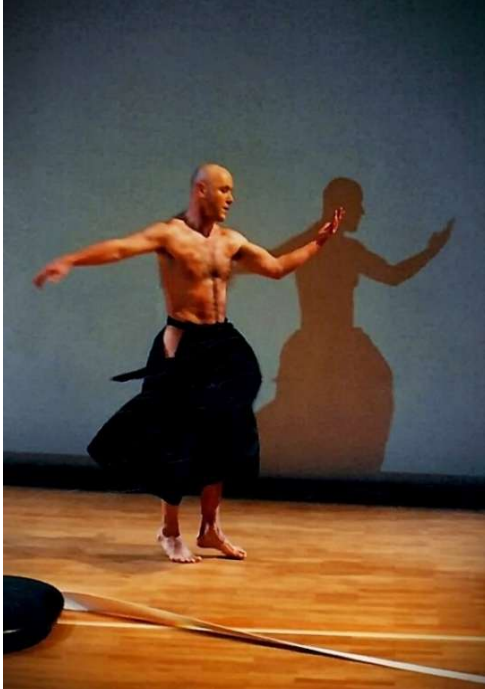




# LAND BODY SCAPE

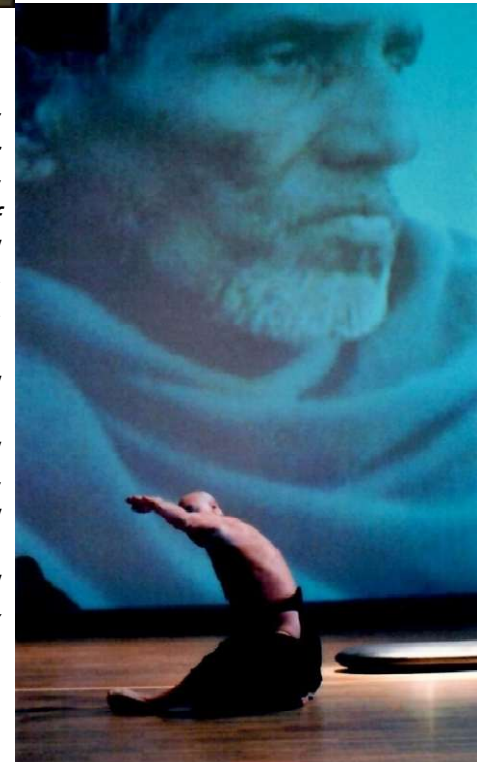
2004/05

*Solo/Duo, Ensemble*



*This suite should be listened to and played with greatest inner calm. Nervous people stay away.' these are the introductory words of the composer Giacinto Scelsi to his "Suite No. 9, Ttai", used by Cecilia Li to roll out the musical carpet for dreaming of bones. In dreaming of bones, the protagonists combine their experience of many years' works with improvisation, space and their current study of an intermedia artistic matrix. The point of reference for dreaming of bones was William Butler Yeats' play of the same name, which was inspired by the Japanese No-Theatre. Similar to Yeats' text, the intermedia piece does not narrate as much as create atmosphere and rely on the power of images to call up associations. The motivating force for the intermedia dancing performance was the question to what extent it would be possible to distil body-related information from a literary text. On this literary basis, the atmospheric soundscape of Scelsi meets the film opus of Duncan Ward and Gabriella Cardazzo: a journey through structures that tell of human life but are more resilient and can therefore act as shaping memories. Beneath and with real objects, stones, bones, and wooden sculptures: Sebastian Prantl. The danced particles of movement are not in the foreground but, organically and in a flowing change, cede the focus to the film imagery or to the objects. By having an associative mind imbues them with spirit, this imagery can permeate flesh and blood.*

Ulli Moschen





*Concept/Choreography. Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Igor Pomykalo (Lira da braccio); Gabriella Cardazzo & Duncan Ward (Video); Authors: Peter Filkins, Michel Houellebecq, Stefano Dadda; Light: Erich Heyduck*

*Dancing Protagonists:*

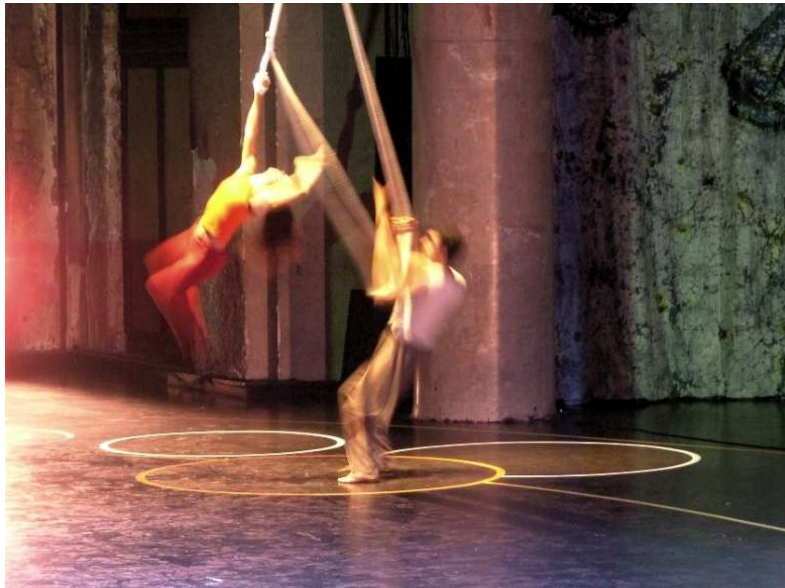
*Ziya Azazi, Alexandra Bodin, Matteo Bologna, Layla Casper, Felicitas Ritter, Sara Simeoni, Soledad Steinhardt, Manuel Wagner, Sebastian Prantl, Kevin Williamson, Sebastijan Geć, Nikos Kamondos, Radek Hewelt, Jonathan Pranlas, Martin Török, Stéphanie Bouillaud, Katharina Meves, Laura Siegmund, Esther Wrobel*



*'Land Body Scape' defines a working field (surface) for eclectic dance (and music) language enhanced through film and light installation. Its content derives from the manifold interplay of culturally diverse characters and their virtuosic dance languages, manifesting in various dance techniques such as rope dance, Hip Hop, contemporary and classical... It also includes text as personal narrative, as well as text fragments from contemporary literature, thus supported and contrasted by film sequences generating a multi-layered reading. All of it carefully rehearsed and processed through intricate improvisational analysis and structuring. Over many years, Sebastian Prantl has developed specific improvisation techniques (flashback technique) out of the syntax of the post-modernist theatre, which bring the authenticity of theatre (dance) events to the fore and enable the protagonists to gain essential insights into their artistic potential. The lively, differentiated atmosphere of Sebastian Prantl's working methods is based on the exchange of experience and the intensive perception of the other participants. Curiosity and the desire to perform bring protagonists of all ages and with the most diverse training together in superordinate choreographic structures. The choreographer's leitmotif and concern are self-discovery – the development and expansion of one's own language of dance.*

*Rolf Woltron*





*The seemingly morbid brick wall stands on the left; the thick columns are placed in the back and before the eyes of the audience. To develop his "Raumstück: Land Body Scape" in the right way, choreographer Sebastian Prantl twisted the stage and therefore turned the stand of the Odeon Theatre by 90 degrees: The dance parquet expanding itself almost endlessly in width. At the beginning nine dancers are sitting relaxed, maybe they are even sleeping at a table that is placed in the background. Slowly they come to life, developing movement and contact - to one another, to music, to space. By solo attempt, by two and sometimes in a tight group, the dancers conquer their place with intense effort. They swirl, spin, stride, communicating in an acrobatic manner, citing alien rituals, bowing in perfect style before classical ballet [...]. Everything is possible. Everything is exciting, thrilling and allows any kind*



*of deviation of the mind. With every turn of the kaleidoscope a new image appears to moulder shortly after, in order that the individual parts can be arranged anew. Sometimes Cecilia Li comes to the piano, becalming with gently sounds the turbulences on stage, suddenly electronics and dancers assault the space again. The scene consorts with words, poems in English, Italian, and French, spoken, whispered, declaimed, and incomprehensible. Those who are curious can glean the poems of Bachmann-translator Peter Filkins, Michel Houellebecq and Stefano Dadda in the program. Twitters and flicks, sighs and screams are also part of the performance that rightfully bears the name "Ein Raumstück" for dance and music. The glorious light display of Erich Heyduck has great part in the synthesis of the art. Ghostly grey shadows straying above walls and columns. Coloured spots appear like medieval window glass, breaking itself in the black-and-white decoration tapestry... There was dance. And this is the highest praise that can be awarded.*

*Ditta Rudle*



## *Spazio Divertimento*

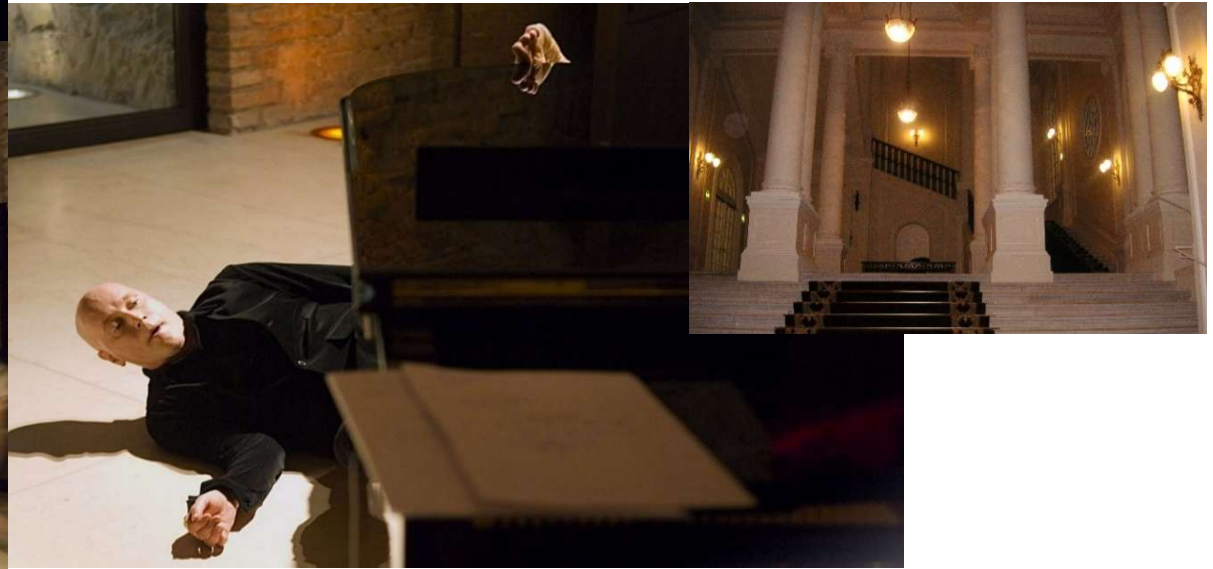
*- a concert series and a co-production with the Vienna's Boys' Choir for the Mozart Jubilee 2006*





*The music-dramaturgical concept of the artist couple links choral leitmotifs with theatrical plots for an exemplary venue. The configuration of the Vienna Boys' choir is provoked and integrated into a spatial concept for the "Hohe Kasematten", a reactivated underground 'cave' in the Palais Coburg building complex. For this special enterprise the "twin composition", the Fantasy in c-minor, KV 475 and the Sonata in c-minor, KV 457 serve as a structural grounding for the choreography. The playful character of the performance accentuates many coloured, partly feathered balls that float above the heads of the gliding, rolling, spinning and the space-measuring participants, and perform their own, quite idiosyncratic dance. As a counterpoint, sometimes also as a reflection of the soloists dressed in black (Monika Caunerova, Manuel Wagner) the pair acts with children and without. In "Spazio divertimento – entertainment room", improvisation takes place right down to someone's whim, a little girl invited to dance, and a pretty grown-up laid over the shoulder and integrated in the cheerful game."*

*Ditta Rudle*



*Space/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Vocal Music: Vienna Boys' Choir; Dancing protagonists: Monika Caunerova, Manuel Wagner, Sebastian Prantl - Premiere at Palais Coburg, Vienna Solo/Duo version for IETM 06' Convention Festival Beijing and Shanghai*



*"FC 80" Friedrich Cerha's birthday anniversary performance at Minoriten, Krems, Music Concept - Piano Solo: Cecilia Li; Ernst Kovacic - Violin Solo Dancing Protagonists: Alessandro Guerra, Maurizio Formiconi, Joana Manacas, Nanina Kotlowski, Layla Casper, Amelia McQueen, Sebastian Prantl*

## *Itinerario Divertimento 06*

*Jesuit Theatre, Vienna*





*Spatial Concept/Choreography: Sebastian Prantl; Music Concept /Piano Solo: Cecilia Li; Dancing Protagonists: Alessandro Guerra, Maurizio Formiconi, Joana Manacas, Nanina Kotlowski, Layla Casper, Amelia McQueen, Sebastian Prantl*



*"Itinerario Divertimento" is based on a unique matrix connecting exemplary music material and choreographic structuring with spatial art components within unique theatrical framework conditions - both for the stage as well as for an open architectural context (the extraordinary venue of the revised Jesuit Theatre of Vienna). The content of the choreography remains abstract yet relating it to the virtuosic interplay of characters within a vivid narrative. By means of subtle provocations among the protagonists' surreal metaphors, accelerate and enhance the dramaturgy. Biographical material*

*mixes into the plot of a multi-lingual ensemble, thus exploring new terrain of theatre making. A unique changing Space Scape of the former Jesuit theatre of Vienna: Five years took the (re)construction of a new headquarter for the 'Academy of Science' opened for the public in autumn 2006. The premise was a new concept, thus combining research, representation and documentation at crossroads with the arts. The historical Jesuit university building complex has been completely revised in an extraordinary architectural effort by the Austrian architect Rudolf Prohazka. It describes a master plan of functionality and sophisticated aesthetic. It calls for an adequate blend of scientific and "theatrical" activities.*

*Working Space: a large, white, multi-functional venue at the top level of the building compound ("Alte Aula") with a precious historic fresco on its ceiling – reminiscent of the religious contract of the Jesuit Theatre – proscribing a multi-layered interface for choreographic investigation. The venue has been equipped with a new architectural unit: a dominant revolving metal wall (20m x 7m x 0.3m) that divides the full width of the space at any point along its maximum length (40m) and functions as a radical division frame - scanning along the fragile, religious fresco from beneath, fragmenting and foregrounding its content.*

- *Premiered in the context of the symposium 'What Is European?' by the 'Austrian Academy of Science' November 06*





The project *"DORFPLATZ: neubau(en) 08"* works within an urban grid: Bandgasse / Kandlgasse within the 7<sup>th</sup> district of Vienna. The specific geography frames investigatory activities within an imaginary city scape. Five theatre companies of the 7th district of Vienna: Neubau, jointly celebrate time-relevant topics on life-connected theatre practice for the Vienna Festival 2008. By means of multi-faceted interventions, the urban space scape is utilized and interpreted in a versatile fashion, as a field for investigation, provocation and appropriation it offers and processes manifold communication. TAWs *"KAIRÒS - AGENDA"* stands for the quality of the moment - the art of doing the right thing at the right time. By using the diversity of an inclusive urban space configuration, thus showing and enhancing the situational and temporary performative opportunities. *"DORFPLATZ: neubau(en) 08"* proposes and visualizes new possibilities for the

township activities. The numeric references to the years 1908, 1918... 2008 functions as historical backdrops for the appropriate investigative narratives at place. The five theatre companies combine their initiatives by showing extracts from their work in progress and their concept in regard to the figure 'eight' - historically politically and structurally. The architecture group "office for subversive architecture - OSA" adds with "*Bekleidungspraxis: Anprobe*" public installations as spatial anchors. "*DORFPLATZ: neubau(en) 08*" stands for openness and symbiosis among the protagonists involved: vis-à-vis the residents (audience) of the neighbourhood and beyond.

*Co-production with OSA: OFFICE FOR SUBVERSIVE ARCHITECTURE, Projekttheater FLEISCHEREI – EVA BRENNER; Pink Zebra Theater, Jewish Theatre Austria, Theater Spielraum for the Wiener Festwochen 2008. Protagonists-TAW/"KAIROS – AGENDA": Florian Berger, Gordian Bogensberger, Maurizio Formiconi, Alessandro Guerra, Gisela Heredia, Anja Kolmanics, Paola Picazo, Patric Redl, Martina Rösler, Manuel Wagner...*

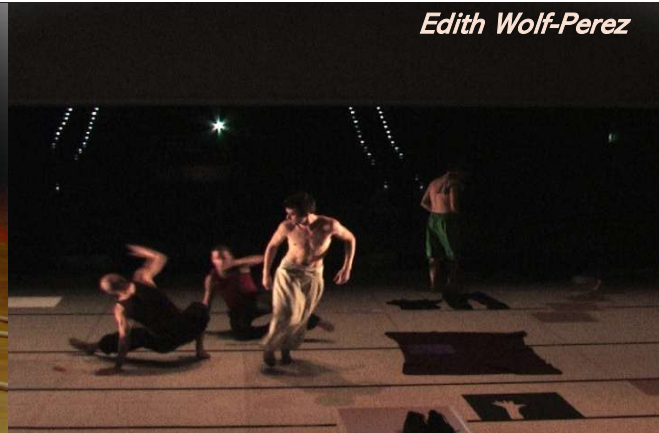
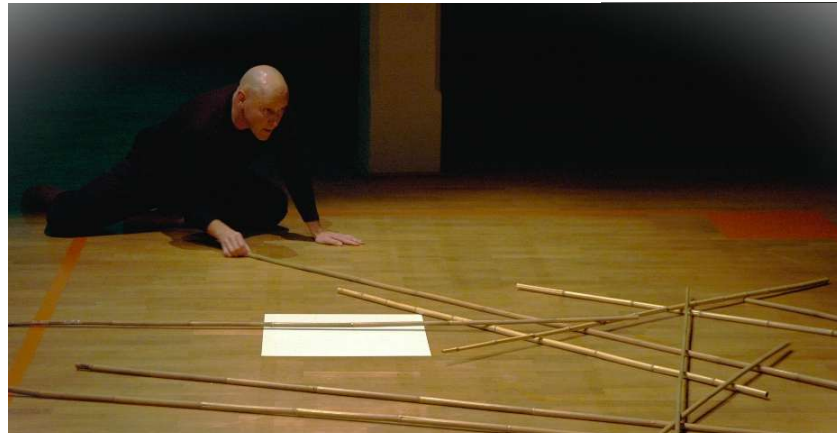


## *KAIROS in(ter)vention 08*

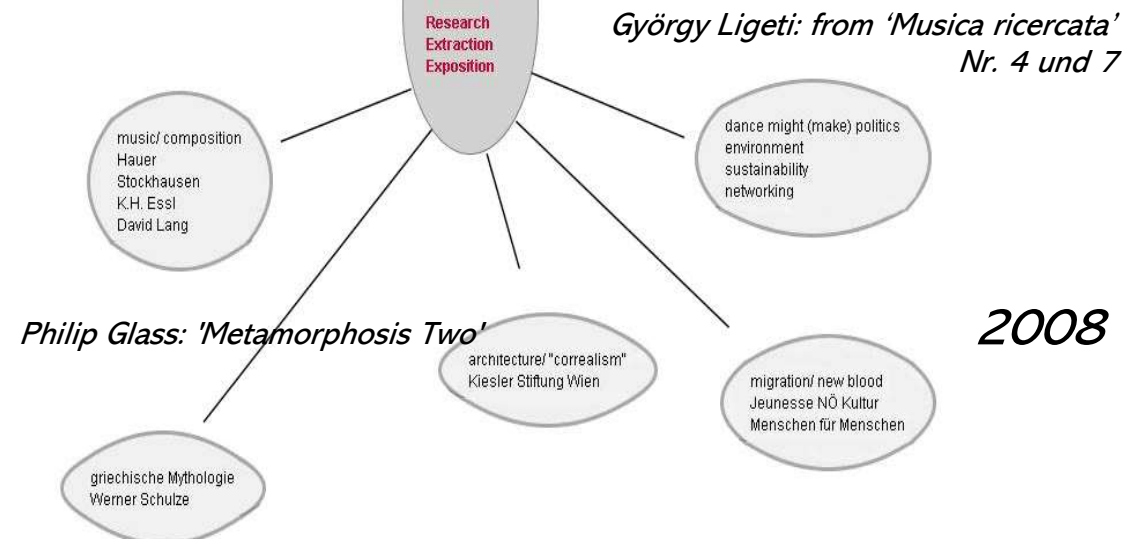
*'A man in middle age is measuring his space using long bamboo sticks and is decorating it with coloured grains while the world outside (on video) passes him by. His bamboo stick becomes a magic wand, the touch of which turns water magically into steam and makes a drop of water change shape – small, unexciting changes. In "Kairós in[ter]vention" Sebastian Prantl has composed the essence of his long, systematically pursued artistic investigation into a real time composition lasting more than one hour. The spectator in his space feels like he is on an island, where time has stopped. The proximity to Far Eastern culture is tangible. With his ability to animate spaces, Prantl sparks off a wide range of emotions using minimal means. The atmosphere is transformed from gravely oppressive to cheerfully serene even as far as ironically amusing, it is hypnotic and captious - you cannot escape the magician. That is also due to the carefully composed musical direction of items with a common theme by the New York composer David Lang, by György Ligeti, and by Philip Glass, some on*



tape, some played wonderfully musically on the piano by Cecilia Li. Nowadays, Prantl's name is synonymous with authentic performances, in which nothing is acted or played. In this connection, the simple evening program that deals briefly and appropriately with the individual parts of the evening should be mentioned - it keeps its promise: *Kairós* - the quality of the moment.'



David Lang: 'Wed' from 'Memory Pieces' & 'World to Come' & 'Cello' for piano solo





Following a studio research and an outdoor field study, the final stage production for the Fest-spielhaus St. Pölten generates new and enhanced working schemes. For this, the 'KAIRÓS mind' is not just the content of reflexion and a secured repertoire status but rather a radical working tool for a multi-faceted stage investigation.

*'The enhanced analysis in dance, music and film releases new narratives and symbols. The discourse is intensified and questions asked more profoundly - reaching from Greek mythology through Christian-European traditions and melting into universal Mandalas beyond post-modern (pop)culture. The choreography circles around scenes, with logos like "A" und "O", "Samba Bamba", "Ananas Country" or "Mary has a little lamb".... The protagonists provoke the implementation of each time anew, in the sense of a re- and deconstructed drama of set modules. The protagonists pick up symbols as a group as well as within a solo endeavour, to test and verify them in the sense of KAIRÓS mind: inspired to find the right activity at the right time. Space wise the protagonists deal with figure games, geometric riddles and crowd situation: duality, triptychon, square, five star... Tempi, syncopation and accelerando are determined within, challenged by stage conciliation and expansion. Film images juxtapose and enhance the plot. „On the opening day, a world premiere was presented: KAIRÓS in[ter]vention by Sebastian Prantl's TAW. It is all about*

*physicalness, namely about energy from young, well-trained dancers. Prantl examines the quantity and quality of the Greek expression kairós - which stands for the quality of time. He trained the dancers to tell short stories in various constellations ... Sometimes there are Dionysian moments followed by intense encounters. Brilliantly danced, this piece evokes a certain feeling of freedom and candor, which can result from dance at its very best moments.'*

Brigitte Suchan

*'In KAIRÓS in[ter]vention various encounters within the ensemble - seemingly at random - are the centre of the performance. Being fleeting moments or more intense relationships - these clear-cut elements cannot halt the flow of time: The stage was opened up to its maximum extent providing the dancers with every chance to let off steam. This piece is characterized by juvenile temperament, light-heartedness and an unresisted desire for exercise.'*

Ditta Rudle





## MOMENT *memento 09*

*"MM" celebrates exemplary art-based research within the field of choreography, thus concentrating on sustainable methods of teaching and community building. The artist couple together with young protagonists give insight to their working philosophy and creation. Prantl's choreographic work is based on a special improvisation technique developed and enriched by him over many years: 'flashback technique'. Based on the individuality and narrative of the protagonist - their cultural make up, professional experience and technical skill - material is being collected and scored, thus relating it to manifold analysis, challenging and fostering individual expressiveness and authentic communication.*



*Creating and scoring complex choreographic structures is accomplished on the one hand through the intrinsic relationships among the dancers vis-à-vis space and time codes, on the other hand of the connection and analysis towards diverse audience encounters. The findings are deconstructed and scrutinized in detail, so no performance looks alike: Real-Time-Composition at its best. MOMENT memento is fostering perspectives for continual, challenging choreographic engagement, upon the comprehensive title featuring present moment-past-moment, memory, non-repertoire, repetition-documentation, cartography, body-memento, monument-fragment, internalization, intensification - turn to one another - pause! „There is a secret in the metamorphoses of life, in becoming and in passing, that something just is in a certain way and then changes - a microcosm of minimal transformations - spaces open up in the disenchanted world.*

*Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Dancers: Paola Picazo, Patric Redl, Sharon Booth, Manuel Wagner, Nanina Kotlowski, Sebastian Prantl; Lights: Erich Heyduck*

Karin Kopp

## MOTION PHONOTOP 2010



*Movement and sound have been the main topic of research labs at TAW since the beginning of 2010. „Fusznoten ...“ stands for a culmination of the exemplary artistic enterprise. The title describes an exemplary interface of sound and movement fostering a complex dramaturgy within the unique architectural space of the former Jesuit Theatre of Vienna. The research culminated at the Aula of science right in the heart of Vienna. Its modern and yet at the same time historical ambience (oldest theatre venue of Vienna) is the ideal background for the space-text-*

*choreography created by Sebastian Prantl. At the premiere on October 15<sup>th</sup>, 2010, Friederike Mayröcker read personally. Her charismatic presence in the act of reading is the starting point*

*for a unique choreographic analysis of her work by Sebastian Prantl and his dancers. In the course of the performance, the five protagonists, each of them from a different cultural context, establish relationships between themselves, textual fragments, movement and sound. The pianist Cecilia Li plays pieces by Debussy, Satie and Scriabin, which are complemented by further music material: the American composer David Lang. Prantl used the author's texts as a source of inspiration to work just as associatively and sensitively with his five dancers as Mayröcker does with language. The author read in a completely dark room,*





*just a reading lamp illuminated her face. Even only the poetry of the “beggar of words”, who read of “language rotating in her head”, would have provided a fabulous evening. However, Mayröcker’s presence is an honourable bonus (following performances work with recordings of her reading), after which a wall in the background opens. Light floods the room through three doors. Another wall disappears behind the audience, spotlights light up. The dancers conquer the stage with smooth and vibrant movements. Again and again they*



*surprise us with postures, lifts and stretches taken from classical ballet. In the constant flow of moving bodies, they display a wide range of feelings. The sweeping rotations, bends and flexions, the encounters and partings are accompanied by Cecilia Li at the piano. Just as readers and listeners are deeply affected by the resonance of Mayröcker’s texts, the dancers are deeply affected by the piano’s sound: they dive from the light into the dark and disappear from time to time just to appear on stage again in the next moment.*

*Ditta Rudle*

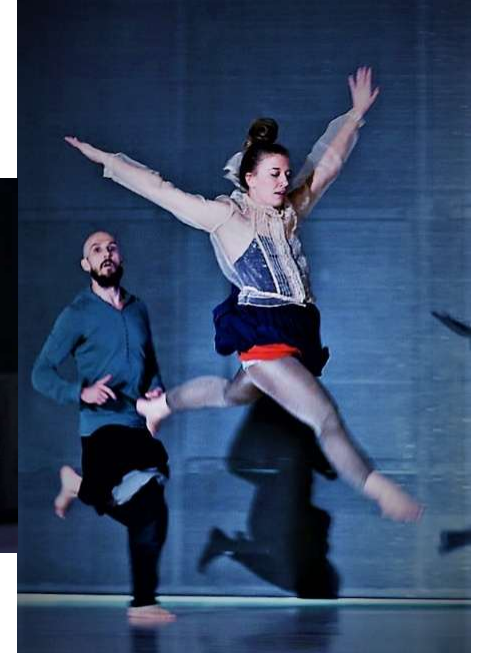
Friederike Mayröcker

ich bin in der Anstalt  
Fusznöten zu einem  
nichtgeschriebenen  
Werk

Suhrkamp



## MOTION PHONOTOP



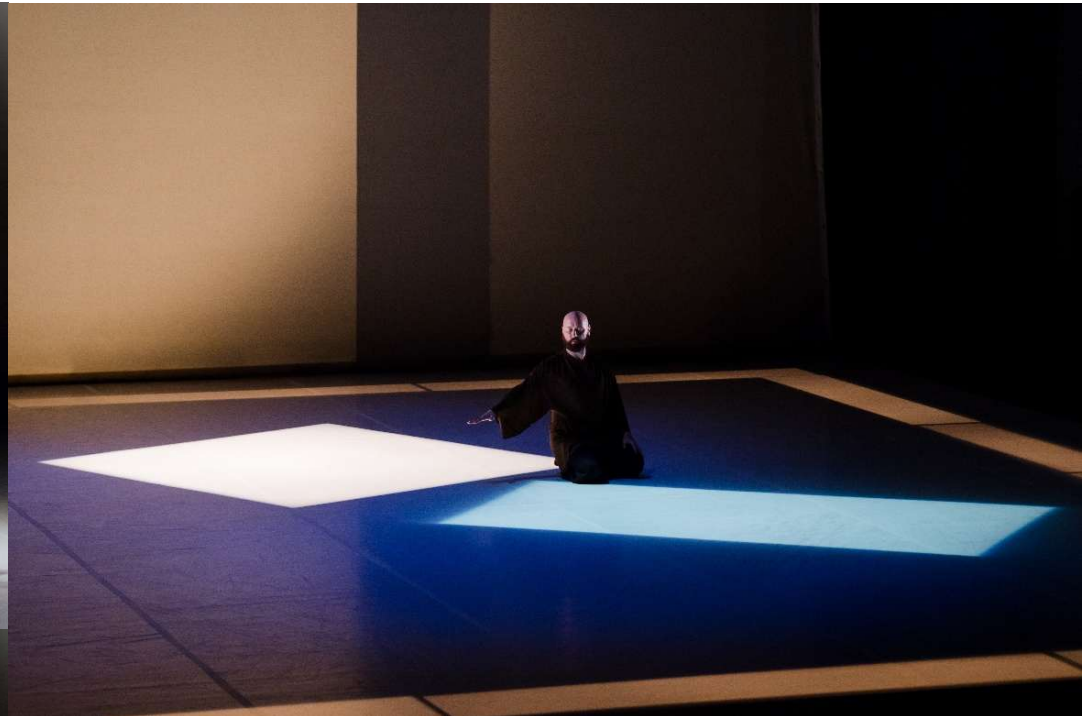
*Concept/Choreography:*  
Sebastian Prantl *Music*  
Concept / *Piano Solo:*  
Cecilia Li; *Live Reading:*  
Friederike Mayröcker;  
*Dancing Protagonists:*  
Caitlyn Lace Carradine,  
Claire Granier, Alexandro  
Guerra, Antonio  
Martinez, Valentina Moar  
*Light:* Victoria Coeln



2010







2013

## PRELUDES\_walk in

*Cecilia Li - Music Concept/Piano Solo:  
Claude Debussy: 12 Préludes - Book II*

*Sebastian Prantl - Choreographic  
Concept / Real-Time-Composition  
Ming Shen Ku: Real-Time-Composition  
Lighting Design: Boon Ann Goh  
Video Design: Jim Shum*

*Kuandu Arts Festival, Taiwan*







## Dancing Spaces

*Sebastian Prantl's choreographic work expresses a deep seriousness, the intensity of which lends his productions a unique emphasis. His themes are the elementary basic patterns of (inter)human behaviour and their psychological origins, which he explores within a historical fact, as in early pieces such as 'LAND BODY SCAPE' and later in 'PRELUDES walk in'... gives archetypal form, as it were. He relentlessly and sharply outlines the conflicts of people trapped in themselves and their peaceless efforts to make the world their own, without softening them with his own comments or answers. His approach in structuring and arranging scenes and their internal fabric speak for themselves. In the thematically more open pieces - Real-Time-Composition in particular - the gravity of the conflict is accompanied by the suggestion of a detachment that seems to arise from the juxtaposition of epiphany and despair - as if the dance itself is unleashed in order to follow its innermost impulse.*



*In translating his themes into dance, Sebastian Prantl achieves a high degree of immediate urgency. He adopts the familiar vocabulary of human body language - gestures, postures, movement sequences - like a quotation into his own formal language and uses it to trace the quotation back to its emotional roots. The reduction of individual behaviours to contexts that can hardly be depicted leads his dance at times back to the cultic and thus to its actual origin. Through versatile trans-cultural dance studies, he has various possibilities of expression at his disposal, from which he gains his abstract pictorial language, corresponding to this process of reduction. This is as far removed from pathetic over-forming as it is from cool formality: rather, it expresses - in the broadest sense - a religious attitude to life, the images of which must be found anew today. Sebastian Prantl knows how to merge spiritual content and sensual forces into a unity in his paintings and to make their inner cohesion tangible.*

*From the very beginning, he has incorporated the visual arts, literature, architecture, and certainly music into his works and connects them through dance, which allows the movement and agility inherent in them to become physical. The embodiment of the abstract requires suitable spaces, as it is based on both their actual and imaginary dimensions. Instead of the stereotypical proscenium stage designed for a wide variety of performance requirements. Sebastian Prantl looks for spaces for his pieces that contrast his dance with its own character in an exciting way and make the performance understandable as a human expression of life in this very space that is not separated from any ramp.*



Constanze Hafner

## *RIVER memory pieces*



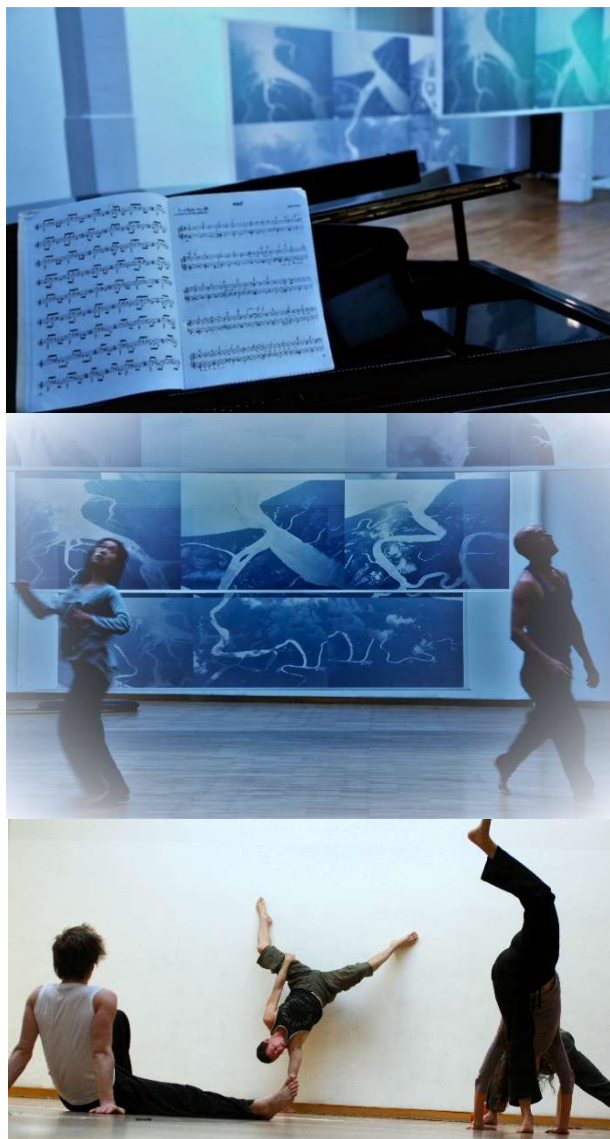
*'RIVER memory pieces' links international artists and their creativity in the fields of dance performance, music and visual installation art. A Real-Time-Composition scheme follows the approach of a transdisciplinary encounter in front of a curious audience and functions as an inclusive creative space, where upon various artistic and scientific perspectives emerge. The composition for solo piano: 'Memory Pieces' by the American composer David Lang structures the project musically, whereas the installation by the Swiss artist Silvia Grossmann - presenting free hanging paintings, sculptures and objects - frames it kinetically. Both media serve as anchor and pivot point for the dance performance. Alexsandro Guerra (Brazil), Kuei-Ju Tung (Taiwan) and the choreographer/dancer Sebastian meet under openly structured choreographic premises and interact live with the intrinsic and vivid piano music performed by Cecilia Li.*

*Choreography/Dance: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li  
Compositions by David Lang; Installation: Silvia Grossmann  
Dance Artists in Residence: Kuei-Ju Tung (Taiwan), Alexsandro Guerra (Brazil)*



**2014**





## *Cultural Virtuosity... expanding*

*TAW is famous for its long-term working cycles (sometimes two years in stages for one theme), which demands a great deal virulence from all participants involved, thus consequently also having a lasting effect on content depth and relationships. This resulted in multi-layered ensemble permutations over decades, from which lasting artistic bonds and friendships have arisen, e.g. Othello Johns, the extraordinary congenial colleague and friend from Louisiana (USA) - who started as a soloist with the Erik Hawkins Dance Company having been a partner in various formats and a teaching partner at ICLA. Ziya Azazi, a virtuous performer from Turkey (now a 'Whirling Dervish'), who started as a young talented performer at TAW, Kurt Studer a wonderful actor from Switzerland, supporting TAW multi-facely in the very beginning of TAW, Istvan Horvath a powerful ballet and folkloric dancer from Hungary together with Ferenc Kalman, Miklos Visontai and later Akos Hargitai - the wonderful Swedish Dance Artist Linda Forsman, Gro Benedikte Eknes from Norway - the French connection such as Stephanie Bouillaud, Celine Bacque, Virgine Roy-Nigl, Jonathan Pranlas, Alexandra Bodin and Anne Koren - the supportive dance artists from Switzerland: Tina Mantel, Beatrix Ruf, Maria Wille, Aurelia Staub, Claire Granier - the talented professionals from Austria: Doris Reisinger, Ingrid Reisetbauer, Nanina Kotlowski, Michaela Pein, Regina Walla, Andrea Campianu, Sabine Bründl, Sybille Starkbaum, Martina Rösler, Dorothea Hübner, Silvia Both, Anja Kolmanics, Iris Koppelent, Silvia Scheidel, Isolde Schober, Patric Redl, Daniela Weber, Paul Wenninger, Florian Berger, Gordian Bogensberger, Manuel Wagner, Peter Kern, Franz Weger, Simon Mayer, Daniel Yamada, Günther Grollitsch - Michikazu Matsune, Tomoko Nishino, Ariane Funabashi from Japan, the German Butoh-dancer Stephan Maria Marb as well as Felicitas Ritter, Herbert Gottschlich, Margarethe Koller, Denise Gospodarek, Laura Siegmund, Esther Wrobel - the Latin support: Matteo Bologna, Sara Simeoni, Valentina Moar, Alessandro Sabatini, Maurizio Formiconi, Joana Manacas (Portugal), Paola Picazo (Mexico), Gisela Heredia, Antonio Izquierdo Martinez (Spain), Ruth Golic (Argentina), Soledad Steinhardt (Argentina), Alexsandro Guerra (Brasil) – British virtuosity: Beverly Sandwith the virtuoso ballerina and Bob Eugene - Layla Caspar (Canada), Amelia McQueen (Australia), Caitlyn Lace Carradine, Christa and Jenny Coogan, Michael Ing, Joel Luecht, Kevin Williamson, Christopher Batenhorst from the US - Julian Timmings from New Zealand – the polish connection: Radek Hewelt, Juliusz Bartosik, Filip Szatarski – Tchechia: Barbara Kryslova, Hana Pauknerova - Slovakia: Monika Caunerova, Jozef Fucek, Andrea Jankovská, Peter Antalík and finally the vivid Taiwanese connection: Kuei-Ju Tung, Ku Ming-Shen, Shih Kun-Chen, Johnny Jan-Pong Tu, Said Ku, Jipeo Yang and a multitude of protagonists and students in Asia.*

*Thus, transcultural content inevitably finds its way into the narratives of the choreography - as cultural codes (for instance a sophisticated irony as an enhancing link connecting Othello Johns and myself). Creative communicative working schemes, paired with spontaneous activities seem to be cultural techniques that are worth exploring - especially in hardened hybrid times!*

## Teaching, Communicating

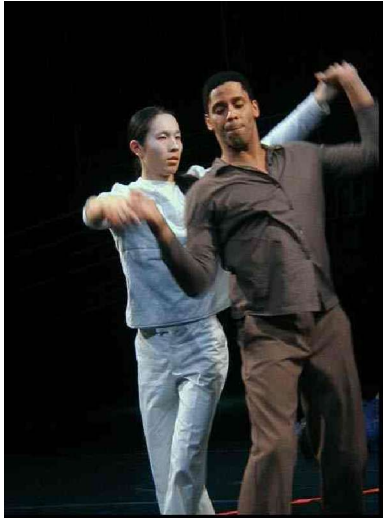
Teaching, communicating and sharing experiences in diverse artistic contexts is part of my mission - fostering discourse, embracing manifold agendas beyond dance and choreography. Provoking initiatives, thus seeking challenges which are beneficial for each other - enhancing the cultural knowledge transfer. The competition mind-set as a driving force among professionals within the so called 'creative battlefields' (i.e. 'creative industries') is betraying the profound agenda within a sincere artistic evolution...



*Teaching posts: Amsterdam Dance Theatre School, Dance Hogskolan Stockholm, Ballet School of the State Opera Vienna, Bratislava Conservatory, Taipei Opera, Taipei National University of Performing Arts, Tainan National University for the Arts, Taiwan National University of Arts, Goethe Institute Shanghai and various art programs and education centres throughout the world. Specific teaching and community work such as a biannual cooperation with the Austrian federal institute for education for hearing impaired people. Various "Generation Dance Labs" in high schools and most importantly the Internatioal ChoreoLab Austria - ICLA.*







## Content & Abstraction

The basic prerequisite for artistic training is talent, whereby dance and choreography require enormous discipline, passion, unyielding patience, kinaesthetic perception and judgment as well as perseverance. Thus, technical virtuosity seems to overrule increasingly the (e)motional rootedness and thereby reinforcing competition academic dance education from childhood onwards which involves the risk of physical and psychological imprinting (of codified and outdated role models). Therefore, my effort and foresight in the context of academic contexts tries to foster universally combatable approaches beyond western role models (of a fading avantgarde) and to counteract short-phase entertainment mechanisms ("dancing stars of all nations"). Improvisational (expressive) dance practice is thus an essential cornerstone against usurpation and is increasingly important in its function supporting transcultural communication. In this context, I consider the Aborigines of Australia, who have cultivated communicative dancing over eternal periods of time as a study in consciousness-raising, perception and empowerment: The older tribe members observe younger protagonists\*, in their authentic evolution - within structured parameters and thus cultivate "the dance of things..."

*We on the contrary seem to celebrate pseudo-baroque traditions in ever new (digital) showcases by taking stock of late repertory, expecting it to be recognizable – familiar elements in shrill decors, indulging in so-called avant-gardism and gender topics.*



Improvised dance is based on individual kinesthetics' which trigger spontaneous forms of expression, create connections, transport metaphors and develop narratives. The individual body is naturally equipped with a multitude of sensory tools thus, striving for expression - exploring and overcoming the boundaries of time and space. Improvisational dance can foster communicative codes of behaviour and working structures beyond consciously framed strategies (commercial stage productions etc.), asking for new framework conditions beyond theatre parameters: frequency - milieu - architecture - space - time parameters... Reciprocally, the individual expression of the performers' body is deeply interconnected with the milieu and thus dependent on its frequency. Diversified spaces and milieus are essential as prerequisite for our "progress": they change cultural behaviour schemes in this overwhelming situation our world is at this period. The choreographers' task is therefore to interpret, distil and structure improvisational material - choreography as kinaesthetic artform beyond the stage boundary, indeed!

Working with interfaces of (e)motion and (abstract) movement, proximity and distance, function and content - expanding coherent playing fields, keeps me "going". Such parameters serve as canon in preparation for larger scenography. As my teaching activities take me into various international contexts, I am increasingly confronted with the divergence between software and hardware - to put it technically. When hardware (physical technique) dominates, there is often an inherent vacuum in the content (the emotional structure): even more important I find, is the trans-cultural integration of body and mind (soul) - it is indispensable! Copy & paste leads to arbitrariness and meaninglessness...

My contextual approach therefore increasingly underpins the (e)motional meaning of movement - accordingly my call to students is following: What does "IT" do to you? What does "IT" do to you and me watching/observing/listening - to us together? It's not about the result (in the mirror)! It is about the true process in the dialog between the observer and the observed and the authentic confrontation in the movement: Who are YOU? Who is watching YOU? - Who are WE together? This brings me back to Friedrich Kiesler: "US YOU AND ME", the title of this late, so important postulate, seems to be more relevant than ever!

*So swift...*

*to roar from rift to rift...*

*a prey of nature's gift...*

*to man for self-destruction.*

*Resist, sweet madman...*

*the drive to wound and kill...*

*have the guts...*

*to live your depth.*

*The security is... you me us.*

*F. K.*

## ■ *Zooming Back*

With the hard-won foundation of the Tanzquartier Wien - TQW in 2002, the so-called "optimized context" for the Austrian dance and performance milieu proved to be two-folded and even treacherous with regard to the TAW. Despite many attempts to bundle long-prepared synergies, we suffered from the dominance of the imported "German-style" curatorial profile and consequently from a setback within the broad structural policy of the City of Vienna. Originally, we had envisioned an "open conglomerate" of institutions whose playing field would allow for expanded synergies which had been prepared for decades. The opposite happened: the centralized, hierarchical, curatorial orientation of the TQW led to the isolation of many protagonists - and increasingly neglected long-standing initiatives and synergies. However, many protagonists had opted for the "tasty new offers" at TQW in order to "reposition" themselves accordingly. *I must confess that I was deeply shocked and hurt by the sudden transition of many colleagues and friends who had been very successful within the TAW formation for years...*

*The afore mentioned RESEARCH CENTRE ("INTERNATIONAL LABAN CENTER, VIENNA") in connection with an "AUSTRIAN DANCE ARCHIVE" was rejected. A promising cooperation with the "Architektur Zentrum Wien (AZW)" would have resulted in a multi-layered dance-space symbiosis - with regard to a "Kinetic Institute Austria - KIA" in cooperation with the Friedrich Kiesler Foundation... we had the honour of meeting Lillian Kiesler in 1997 as part of our research project 'Raumbühne' and enthusiastically talked about the emerging possibilities at the time.*



## Five Points

- The scramble for the position of chief curator according to the motto: *"One for all - all for one"* will continue to cause a stir. Without a profound contextual-choreographic agenda, i.e. equal expertise in art-based choreography and research plus the *AUSTRIAN DANCE ARCHIVE*, TQW makes no sense, especially alongside the dominant *IMPULS TANZ FESTIVAL!*
- With the expectation that this central positioning would promote and further inspire the continuum of the *INDEPENDENT DANCE AND PERFORMANCE SCENE AUSTRIA* - especially along a multifaceted agenda - we were full of hope... Eventually, I retired and gave up my indirect consultancy work. Semi-professional cutbacks and compromises in the overall lay-out and design resulted in a mediocre ambience, which has not been corrected to this day. Up to date (for 25 years) no invitation has been extended to TAW to perform or teach at TQW... Many colleagues are involved in this ongoing intrigue!
- After we emancipated ourselves from the Austrian funding system a decade ago, we had to recognize the advantages and disadvantages of autonomous artistic enterprises with a bitter aftertaste. The *"involuntary exit"* was a shock: a long-prepared project - to choreographically stage Friedrich Cerha's *"SPIEGEL-ZYKLUS"* was suddenly scrapped, and the co-funding (Lower Austria and the City of Vienna) was rejected under questionable premises. Despite enthusiastic declarations of intent from experts and jury members (such as Andrea Amort) before hand, the unexpected happened. The damage to cooperation partners in Asia was substantial!
- For decades, we had been working to improve the framework conditions within the *INDEPENDENT DANCE AND PERFORMANCE SCENE AUSTRIA* - the improvement of structures and interests. As far back as 1986/87, I had the task and the honour of being accredited as the *"first dance advisory board"* under Ursula Pasterk - the enthusiastic and progressive Vienna City Councillor for Culture – in order to establish an independent framework for dance and performance. I strongly advocated synergies in production funding (federal, state and regional) to achieve efficiency and greater benefits for all involved! (These protocols and concepts - which were imported by our French colleagues at the time - are in the archives of the City of Vienna's Department of Cultural Affairs and the federal government...).
- Over decades, I have been able to foster and expand my choreographic oeuvre (1982-2025) with the support from the *CITY ARTS COUNCIL OF VIENNA*, the *FEDERAL GOVERNMENT OF AUSTRIA* and in parts with the provinces of *LOWER AUSTRIA* and *BURGENLAND* (for *THE INTERNATIONAL CHOREOLAB AUSTRIA*). Thus, around seventy project series have been realised under these framework conditions! The vulnerability of TAW as an independent self-maintaining ensemble structure was omni-present, handling the tedious bureaucracy and addressing all the extra burden involved. A naive enthusiasm along self-fulfilling working schemes carried us forward. One 4-year contract subsidy grand by the city council of Vienna in the mid 1990s - for which I am very grateful - eased the self-exploitation for a certain period.





THE  
INTERNATIONAL  
CHOREOLAB  
AUSTRIA

# TRANS ART WORKS

*Cecilia Li & Sebastian Prantl*

## *CONTENT*

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**TRANS**ART  
**WORKS**



# THE INTERNATIONAL CHOREOLAB AUSTRIA *at the Danube University Krems*



In 2009, we founded the INTERNATIONAL CHOREOLAB AUSTRIA in collaboration with DANUBE UNIVERSITY KREMS - DUK.

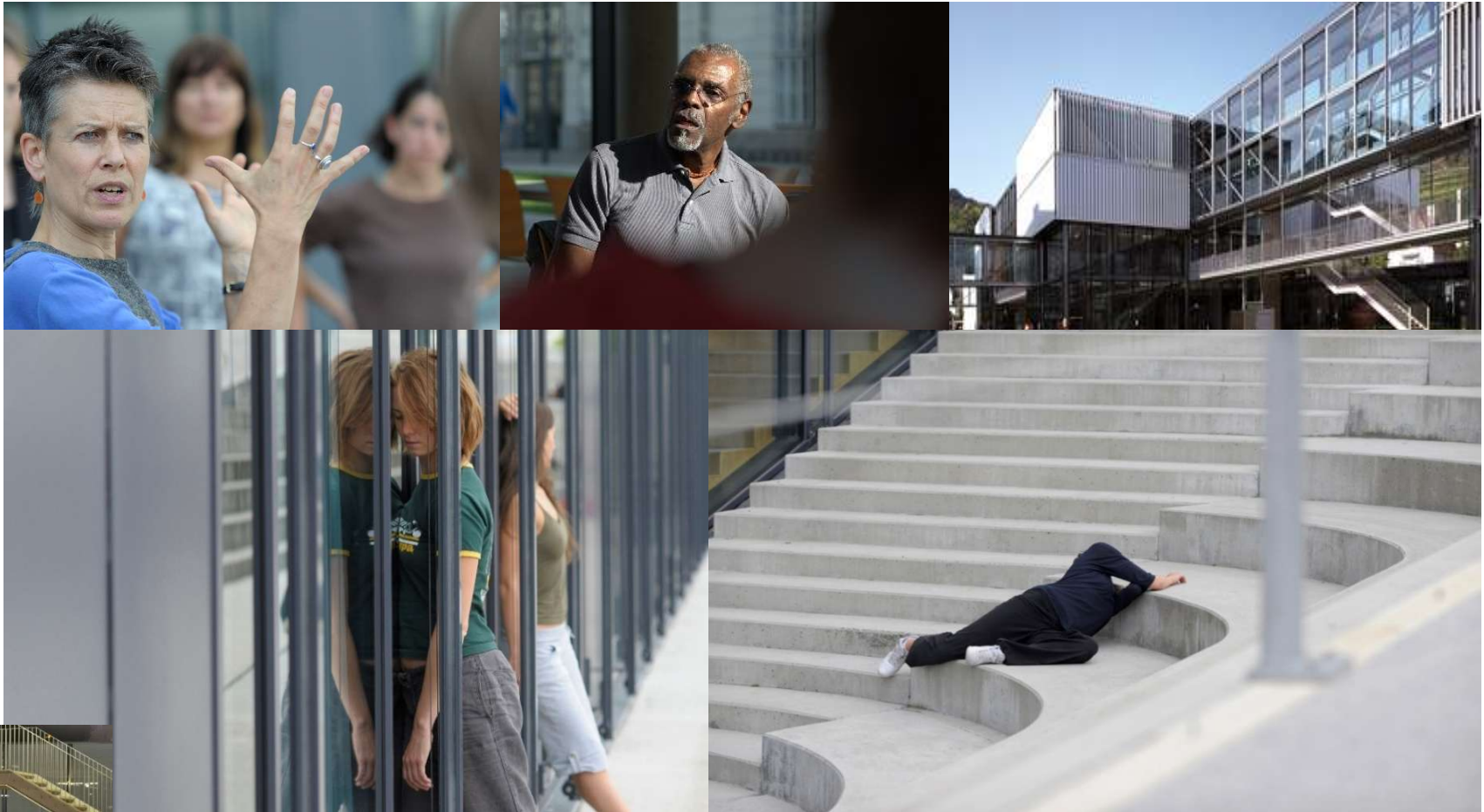
The innovative context on site offered the opportunity for innovative, art-based choreographic research in theory and practice. The concept for the ICLA was a flexible organization supported by the *DEPARTMENT OF ART & MANAGEMENT* in cooperation with *TAW*. The aim was to communicate choreographic theory and practice through diverse projects on campus and transdisciplinary analysis combining film, new media, music, architecture, psychology and medical sciences. This unique synergy of two institutions and locations served as an ideal starting point for an international model project of multifaceted university education with state-of-the-art teaching and research, which was further enhanced by an exemplary architectural ambience in the extraordinary surroundings of the Wachau, a nature sanctuary within Austria. As a City Lab partner, TAW served as the urban hub – networking extended themes and topics thoroughly. This axis of exemplary framework conditions was to function within international *THINK TANK COLLABORATIONS for TRANS-CULTURAL CHOREOGRAPHIC RESEARCH*. It was particularly successful due to progressive university networks in Asia, that promoted transdisciplinary topics (film, new media) in theory and practice. Since then, we have been teaching within these structures as “visiting professors”, especially in Taiwan, where the transmedia departments are well organized and constantly being revised:

TAW = TAIWAN AUSTRIA WORKS

## ICLA TEACHERS:

**Gill Clark**  
**Gus Solomon**

*Henrietta Horn,  
Soenke Zehle,  
Renate Hammer,  
Fritz Reheis,  
Johannes Birringer,  
Amos Hetz, Yoshito  
Ohno, Michael  
Brainin, Ulrich  
Beckefeld, Anja  
Ohliger, Lawrence  
Casserly, Dieter  
Falkenhagen,  
Thomas Nellisen,  
Martin Mayes,  
Elisabeth Dalman,  
Ku Ming-Shen,  
Othello Jones, Stefan  
Marb, Sebastian  
Prantl...*







Yoshito Ohno  
Cecilia Li  
Victoria Coeln



In the meantime, the structure of the ICLA no longer exists in this country, as the departmental structure of the DUK was changed and the choreographic agenda - embedded in the Department of Arts & Management and Environmental Architecture - was dissolved. In 2011, we therefore moved onto the exemplary *BILDHAUERHAUS - SYMPOSION EUROPÄISCHER BILDHAUER - SEB*, in St. Margarethen, Burgenland.







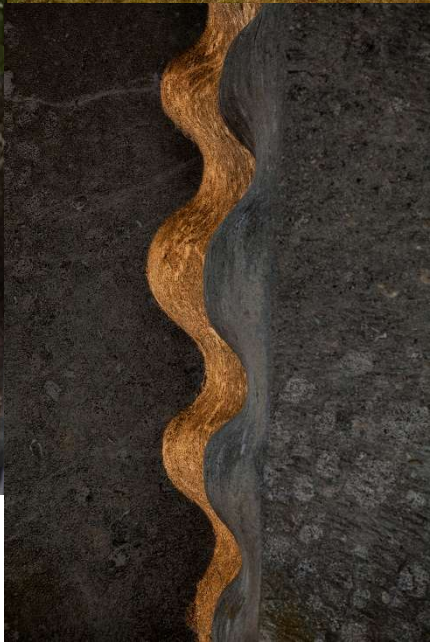
# THE SCULPTORS' HOUSE

*Symposion Europäischer Bildhauer – SEB*

International ChoreoLab Austria







SEB & ICLA



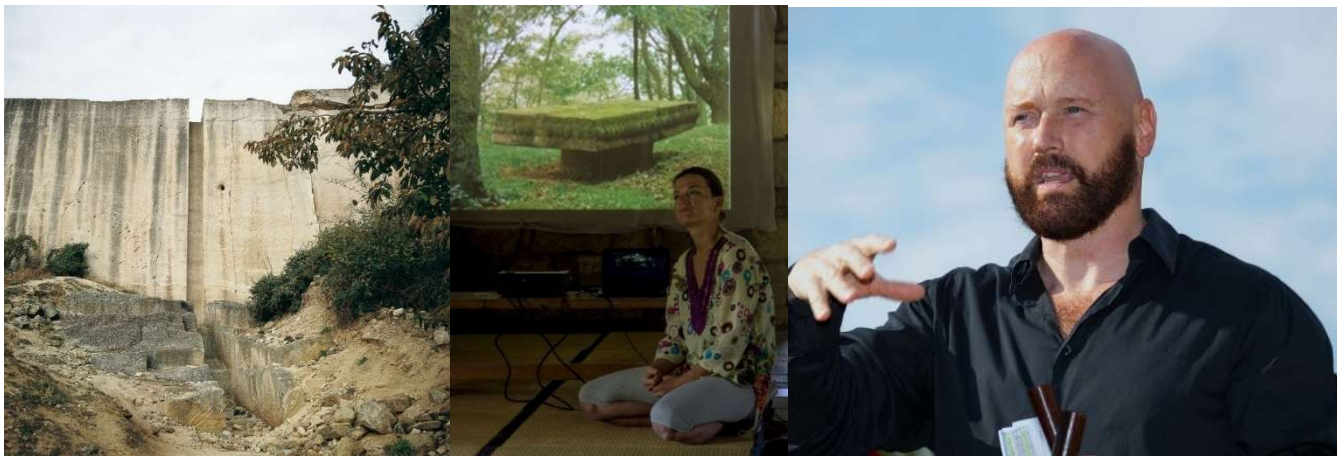
## *The art-historical manipulation of SEB and the expropriation of the SCULPTORS' HOUSE*

A unique art-historical scandal has been simmering since 2016 - the complex content of which is only slowly coming to light: it concerns the jurisdictional and art-historical legacy of the *SYMPOSION EUROPÄISCHER BILDHAUER – SEB* site, which blatantly flaunts Austrian provincialism. The fact is that the multi-layered Austrian cultural landscape is increasingly coming under pressure and is being “enhanced” for commercial, tourist exploitation, as for example in St. Margarethen in Burgenland, where the focus on the exploitation of the exemplary, sensitive *ART & NATURE SANCTUARY* prevails. Large-scale corporate enterprises, such as those of the *ESTERHAZY - HOLDING*, are lavishly funded by the taxpayer under false premises, while entrepreneurs and artists (and their successor associations) are left out in the cold. A questionable mindset thus prevails with regard to the Austrian art and cultural mission, which lacks depth in terms of historical interests and legacies - and their profound examination. Since 2017, the *ESTERHAZY - HOLDING* has been aggressively attempting an illegal “rebranding” of the 65-year-old logo: *SYMPOSION EUROPÄISCHER BILDHAUER – SEB* which was created by Karl Prantl and the international sculptor community from 1959 onward. A fake logo: “*ESTERHAZY CONTEMPORARY NOW*” (& *Akademie an der Grenze*) is intended to bluntly manipulate art history in line with the commercial visibility strategies of the Esterhazy Foundation business conglomerate, without regard for legal frameworks, copyrights and authors' rights. The aim is to simply appropriate millions of euros of value created over many years. Exemplary land art positions and sculptures by renowned protagonists from all over the world and the *SCULPTORS' HOUSE* - originally the seat of the *SEB* association - is now supposed to pretend to be an “*Academy at the Border*” for cultural work in the region.

As chairman of *SEB*, since the death of my father, the sculptor *KARL PRANTL (1823-2010)* and the passing of most of his colleagues, I have tried to defend their legacy to the best of my ability and counteract illegal appropriation of the sculptures! Furthermore, the vast open-air opera enterprise is located at the site of the Roman quarry of St. Margarethen, causing lasting damage to the highly sensitive natural environment (flora and fauna). This annual summer tourist highlight of Burgenland is accepted without critique despite “oversized stage decors” adorning the wonderful natural area by endangering nature conservation

(*UNESCO WORLD NATURAL HERITAGE*) premises, quite apart from the aesthetic agenda. Despite the ambience established by *KARL PRANTL* and his colleagues as a “best practice example” enhancing art and nature this annual “opera spectacle” seems to indulge an enthusiastic audience - regardless of climate change: “the show must go on” and the taxpayer pays. The “Green Deal” seems to be off the table again...

*All this contradicts any sense of purpose and responsibility!*



# ICLA - Nine Postulates in retrograde

## 1) MOVING ENCOUNTERS (ICLA 2017 at SEB)

*Living in the 'age of anger', bearing an increasing environmental crisis as various 'alternative facts' seem to haunt us, we ought to discuss and question the 'climax and downfall of late capitalism' and its unprecedented consequences. Fake news and hidden facts and figures create insecurities beyond imagination. We want to speak sincerely through various textures, cultures and materials: as to what extent art (processing & making) can create alternative perspectives and recharge lost terrain?*



## 2) BODYHOOD\_NARRATIVE (ICLA 2016 at SEB)

*As we focus on the universal stories born out of immanent stillness, we determine 'BODYHOOD' as anchorage in nature, origin and rooting. Contemplation, discussion and movement within an inclusive multiplicity of physical storytelling fosters a return to a corporeal origin; whether as diverse idioms of dance vocabulary or as manifold forms of other physical and verbal expression (song, speech, poetry in context...).*



## 3) new MOVING\_FRONTIER (ICLA 2015 at SEB)

*As we focus on the challenges for choreographic enterprises in the face of increasing 'production deficiencies' due to diminishing resources at institutions as well as alternative frameworks in the overall cultural landscape, we need to stay ahead. The experience within selected artistic practices and their empirical knowledge stands in opposition to various programs devised by 'curators', who claim freedom of production and expression.*





#### 4) *Sounding\_MOTION MEMORY (ICLA 2014 at SEB)*

*We study the interface of body and mind through memory, thus being intrinsically connected and cultivated within our evolution. The endeavour focuses on spontaneous memory flashbacks by collecting, structuring, documenting and staging the findings. Through various group activities, collective memory is being developed, enhanced and celebrated, thus dramaturgically staged.*



#### 5) *STONE bound\_BODY motion (ICLA 2013 at SEB)*

*As the backbone and logo for the choreographic investigation, the unique stone material manifests itself in the landscape of St. Margarethen as a paramount setting. The 'Sculptors' House' as a unique architecture made from stone - as the many sculptures around the hill suggest - weighted materiality, Thus, the multi-layered materiality of the body (the bones of the human skeleton) function as integral solidity, gravity and density, thus providing theme and content - fostering the imagination.*



#### 6) *LAND.BODY.SCAPE\_corpography (ICLA 2012 at SEB)*

*We postulate that 'dance of things' mediates between the internal and external bodily spaces and features, suggesting a redefinition of modalities. The term 'corpography' inquires and reflects both on anthropological and socio-cultural transformations equally, thus focusing on the individual as well as celebrating the inclusive collective, triggering and formulating the manifold discussion grounds at the table.*



7) (E)MOTION FREQUENCY\_deceleration (ICLA 2011 at DUK)

*Stress, breathlessness, exhaustion – these are the symptoms of our post-modern lifestyle, pursued by the majority on the globe, advancing into the digital (dystopian) era. Thus, determined by supervision and anchoring as an enhancement of the emotional body scape diversity (not slavery), corporeal deceleration offers a window of opportunity to those who do not consider stress as a kind of status symbol. Kinaesthetic awareness might foster new perspectives...*



8) MEMBRANE\_motion phonotope (ICLA 2010 at DUK)

*The image of the membrane serves as a contextual framework for the manifold choreographic investigation - processing 'phonotopes' in the sense of place and culture-specific soundscapes. The objective is to tune, rhythmize and contextualize the body scape by accumulating site-specific sound and movement techniques beyond common (urban) settings.*



9) CARTOGRAPHY\_bodymemento (ICLA 2009 at DUK)

*We work with cartographic structures, emphasizing on spatial corporality, thus studying the relationship between movement and (pre)scripted (architectural) spaces. Aiming to remove manifold (behavioural) disguises within specific frameworks by focusing on the individual perception. The Choreolab offers and discusses various exercises on specific time- and space configurations.*





## Johnny Jan-Pong Tu: *BODYHOOD\_NARRATIVE*



"Being able to encounter and find oneself in the midst of an increasingly fragmented, disparate, disjunctive, volatile, and temporally accelerated world is one of the most precious gifts bestowed by ICLA. It is as much a soul nourishing retreat, a personally poignant humanities think tank, and a truly multi-disciplinary communal crossroad fostering artistic support, collaborative connections, open dialogue, independent thinking, and constructive discourse. A week in the pristine countryside, atop a hill of forest and fields, and hidden pathways with nestled sculptures that are historically significant is offset by a week in the fabled city of Vienna's current modernity. In the unique primordial constructs and lineage from which ICLA was born: stone, paint, piano, and the body - participants immediately encounter an environment that prompts a rudimentary response to life, living, and creation.

The hand-selected participants, including instructors and presenters, originate from all walks of life, at various life-stages of their careers to create a microcosm of rich organic interactions and natural social dynamics. My two weeks were spent in introspection, discussion, experimentation, artistic self-discovery, project incubation, and most importantly, giving rise to a profound affirmation of the necessity of being able to face and utilize the world as it is to further a singular pursuit of finding paths for the arts and the humanities to grow and flourish. Improvisation became a means to give order to chaos, to give voice and narrative to the unknowable universe in which we exist. Performance became an essential and critical form of human dialogue, to express and acknowledge this momentary shared existence. As intensive as any major, staged performance project... yet, perhaps even more so... these two weeks sow the seeds by which a lifetime of meaningfulness may be found."



*ICLA 2016*

## *Space Maintenance, Time & Stamina*



We have been maintaining the spacious “TAW” studio in the centre of Vienna since 1987. This extraordinary lofty location with its special ambience is the reason why we have retained Vienna as the pivot hub of our artistic activities. The asymmetrical-conical floor plan in an old factory building and the bright ambience of a glass ceiling construction allow for tranquillity and an inspiring working atmosphere. From here we generate our work into the world and create connections to Amsterdam, Paris, Budapest, Taipei, Brasilia, Calcutta, Cagliari, Beijing, London, New York, New Delhi, Edinburgh, Shanghai, Winnipeg, Krakow, Luxembourg and Bratislava...



2020



## *The (health)Crisis*

As (indoor) spaces are energetically preoccupied and can be used only with care and mindfulness, we ought to study the frequency, odour, climate at stake to understand the precarious circumstances. Abundance stress and preoccupation are omnipresent. Boosted people are fighting for their well-being and do not want to admit that “health issues” and “late capitalism at its downfall” are intertwined by manipulating the production of “health remedies”. In this way, a society (as a potential critical audience) is condemned to be well kept - happily entertained by dazzling formats. The matter is serious: under hollow premises, the production of pseudo-provocative content is polished up and brought to the people: gender, age, ideology, race, love, health and religion are used to dismantle art and culture in their profundity and critical spirit. Thus “progressive avant-gardism” also seems to have a worn-out perspective when dictated and curated from above. At the pivot point is the so-called fact-based “truthful communication agenda” by the media - neither plausible nor comprehensible, thus calling for multi-faceted, differentiated overview as a personal survival strategy. The glossing over the “health crisis” is even more pretentious as it is analysed one-dimensionally on the physical basis only. The more dubious, horrific the machinations of “Big Pharma” appear the clearer it is that deep analysis is necessary to understand the scope and the consequences ahead... Neither Hollywood, the Olympics, a war mongering, the climate crisis, digital and weapon hysteria can overcome the problem at stake... For the moment, it hardly seems to make sense to identify the “creative terrain”, even if the performative context should lend itself to it. After disproportionate lockdowns and many other bizarre activities in and around the “crisis”, it has become irrevocably clear how vulnerable (our) social fabric is. Propagandistic motives of exploitation are increasingly reinforcing all areas of life. It now remains to be seen where the journey will take us. Temporally and spatially limited urban settings are increasingly controlled by means of digital surveillance (Venice, Paris, UK, China...?) In the so-called democratic western hemisphere, politics has so far pretended that “liberal framework conditions” can withstand the attempt to protect the private spheres of civil life. However, something seems to be changing in the way we deal with “spaces” in specific contexts. “Back to nature as green deal” proclaimed, seems just as surreal and insane as the slogan “I enjoy everything before it’s gone.” It is at least remarkable how yoga and various martial arts are now booming as an outdoor practice - it obviously draws attention to real energy fields beyond (urban) comfort zones and generates “life regeneration at the root!” Fostering and expanding an energetic-spatial discourse to (re)activate the interfaces of communicative framework conditions (with regard to a regenerative theatre practice) would certainly be the way forward. New meaning to space and time not only claims to genuinely live as a human being in freedom but also honours and fosters the belief in a common future in togetherness and cooperation on this planet.





## INVOCATION 101\*

*A solo/duo piece in homage to Karl Prantl and his sculptor friends for the newly built Taipei Performing Arts Centre (by Rem Koolhaas) I-DANCE TAIPEI 23' was a manifesto of hope after the 'health crisis' and reestablished my stage practice. Complementary masterclasses at Taipei's innovative art universities were as fulfilling as ever.*

2023

Now I am contemplating various fields of practise by investigating divergent milieus of improvisation strategies. The term 'dance ecology', as a contextual, sustainable (dance) activity in nature, deals with planting and harvesting (*the tree seedlings in my parents' sculpture garden in Burgenland keep me engaged*) By gaining new experiences through mindful gardening a versatile perspective will emerge. (Butoh dance celebrates gardening as elementary work in nature and creates striking energy fields that are extremely beneficial in a mature phase of a dancer's life). This, will certainly open wider framework conditions in the current situation...



*INVOCATION 101\**



## *Social Commitments*

My experience of enhanced social discourses happened at many crossings. In 2009 we had a cooperation with 'p(ART)' the Federal Institute for the Education of the Deaf, working with teenagers for the Vienna Festival. Repeatedly, I worked with 'challenged people' such as the visually impaired, Down's syndrome and autistic also as part of 'Colourscape London', with several intriguing school projects in East London with disadvantaged communities...

## *Honouree & Frameworks*

Following several federal stage prizes (Kleinbühnenpreise des Bundes) for early pieces, I received the European Cultural Prize of the Academy of Sciences in 1996 (together with Olga Neuwirth), which was rededicated by Ursula Pasterk (former progressive Vienna's City Councillor for Culture). In 1998 I received the 'First Austrian Stage Production Award' (a joint venture of the cities of Vienna, St. Pölten and Linz) celebrating a gala performance of 'RAUMBÜHNE' in the newly built grand theatre venue of St. Pölten (Architect Klaus Kada presented to me this major award together with the late Mimi Wunderer, Director of the Festspielhaus). Exemplary festivals such as Peking Arts Festival, India Dance Festival, Brasilia Dance Festival, Winnipeg Music Festival, Styriarte, Impuls Tanz, Wiener Festwochen, Wien Modern and many other international festivals provided for special framework conditions.





*Cecilia Li & Sebastian Prantl - WORK LIST (excerpts)*

80

2023

*'INCOCAION 101\* in Homage to Karl Prantl & Friends'* Choreography/Real-Time-Composition Sebastian Prantl; Music Concept: Cecilia Li, Film: Michael Pilz for Schloß Dautschach Exhibition curated by Markus Orsini-Rosenberg in Carinthia.

79

2023

*'INCOCAION 101\* in Homage to KARL PRANTL & Friends'* Choreography/Real-Time-Composition Sebastian Prantl; Music Concept: Cecilia Li, Film: Michael Pilz for Taipei Center of Performing Arts (Reem Koolhaas) in the context of 'I-Dance 23' Taiwan.

78

2019

*'FATHERS'* Choreography/Real-Time-Composition by Sebastian Prantl for the exhibition Gottfried Mairwöger, fostering a performative lecture on fathers regarding the curator/gallerist Benedikt Mairwöger; literary context and reading: Markus Kupferblum.

77

2019

*'IMAGE & TIME'* Choreography/Real-Time-Composition by Sebastian Prantl together with Markus Kupferblum/Ensemble Schlüterwerke (Stephanie Schmiderer, Ingala Fortagne, Andrea Köhler, Therese Cafasso) in the context of the art exhibition by Linde Waber at the Galerie Amart.

76

2017

International ChoreoLab Austria (ICLA) MODUL IX: *'MOVING ENCOUNTERS'*. Art-based Research & Performance in the interface of Body, Mind & Nature; TAW & Bildhauerhaus, St. Margarethen/Bgld.

75

2016

International ChoreoLab Austria (ICLA) MODUL VIII: *'BODYHOOD\_NARRATIVE & composition'*. Art-based Research & Performance in the interface of Body, Mind & Nature; TAW & Bildhauerhaus, St. Margarethen/Bgld.

74

2015

International ChoreoLab Austria (ICLA) MODUL VII: '*new MOVING\_FRONTIER*'. Art-based Research & Performance in the interface of Body, Mind & Nature; TAW & Bildhauerhaus, St. Margarethen/Bgld.

73

2015

'*TRANSfigure MOZART*' Concept & Realization: Sebastian Prantl; Real-Time-Composition: Karlheinz Essl; Music Dramaturgy/Piano Solo: Cecilia Li; Dance Performance: Laura Fischer, Manuel Wagner, Sebastian Prantl; TAW & Bildhauerhaus St. Margarethen/Bgld.

72

2014

International ChoreoLab Austria (ICLA): MODUL VI: '*Sounding MOTION\_MEMORY*'. Art-based Research & Performance in the interface of Body, Mind & Nature; TAW; Bildhauerhaus, St. Margarethen/Bgld.

71

2014

'*RIVER memory pieces*' Concept & Realization: Sebastian Prantl, Music Dramaturgy/Piano Solo: Cecilia Li- Composition by David Lang, Real-Time-Composition/Dance: Alex Guerra, Kuei-Ju Tung, Sebastian Prantl; Installation: Silvia Grossman; TAW.

70

2013

'*PRELUDE Walk\_In*' 150th anniversary of Claude Debussy Music Concept/Piano Solo: Cecilia Li; Concept/Choreography: Sebastian Prantl; Ku Ming-Shen & Sebastian Prantl; Real-Time-Composition/Dance; Lighting Composition: Booh Ann Goh; Film Visuals: Jim Shum; Taipei/Kuandu Arts Festival.

69

2013

International ChoreoLab Austria (ICLA): MODUL V: '*STONE bound\_BODY motion*'. Art-based Research in the interface of Body, Mind & Nature; TAW & Bildhauerhaus St. Margarethen/Bgld.

68

2012/13

'*PRELUDE Walk\_In*' 150th anniversary of Claude Debussy Music Dramaturgy/Piano Solo: Cecilia Li; Choreographic Concept/Dance: Sebastian Prantl; Dance: Alessandro Guerra; TAW in Cooperation with ImPuls Tanz Special.



67

2012

*'HERMES, APOLLO & THE ENGENIER'* Spatial Concept & Choreography: Sebastian Prantl, Installation: Walter Kaitna, Music Dramaturgy/Piano Solo: Cecilia Li; Light design: Victoria Coeln, Real-Time-Composition/Dance: Alexsandro Araujo Guerra & Sebastian Prantl; Premiered: TAW; Brasilia Dance Festival (Opera House Brasilia).

66

2012

International ChoreoLab Austria (ICLA): MODUL IV: *'LAND BODY SCAPe\_corpography'* Art-based Research in the Interface of Body, Mind & Nature; TAW & Bildhauerhaus St. Margarethen/Bgld.

65

2012

*'GRAZER PFINGSTVIRGIL'* Choreography/Real-Time-Composition: Sebastian Prantl; Light Design: Nina Ortner, Organ: Ulrich Walter; Saxophone: Sergej Kanavalu; Drums: Raphael Meinhart; Choir of the Diözesanen Konservatorium for church music at the Herz Jesu Cathedral, Graz/Styria.

64

2012

*'MOTION PHONOTOP - ich sitze nur GRAUSAM da'* Choreography/Real-Time-Composition: Sebastian Prantl; Text & Reading: Friederike Mayröcker; Music Concept/Piano Solo: Cecilia Li; Light: Victoria Coeln; TAW.

63

2011

*'COLOURSCAPE TURKU'* Real-Time-Composition: Sebastian Prantl & Othello Johns with Lawrence Casserley (Live electronics), Martin Mayes (French Horn, Alphorn), Gianni Mimmo (Saxes), Michael Ormiston (Gongs), Simon Desorgher (Flute); Turku European Culture Capital (Finland).

62

2011

*'TRINITÄT 3-teilig'* Choreography/Real-Time-Composition: Sebastian Prantl; Organ: Christian Iwan; Text: Philipp Harnoncourt for the Graz Cathedral/Styria.

61

2011

International ChoreoLab Austria (ICLA) MODUL III: *'EMOTION FREQUENCY\_deceleration'*. Art-based Research & Performance; Danube University Krems.

60

2011

*'DYNAMIK! KUBISMUS, FUTURISMUS, KINETISMUS'* OPENING the Exhibition at the Lower Belvedere in Vienna: Choreography/Real-Time-Composition: Sebastian Prantl & Video Installation: Raphael Frick.

59

2010

*'MOTION PHONOTOP Fusznoten'* Music Dramaturgy/Piano Solo: Cecilia Li; Choreographic Concept: Sebastian Prantl; Dancing Protagonists: Caitlyn Lace Carradine, Claire Granier, Aleksandro Araujo Guerra, Antonio Izquierdo Martinez, Valentina Moar; Text & Reading: Friederike Mayröcker, Video & Light: Victoria Coeln; Aula of Sciences/Jesuitentheater, Vienna.

58

2010

International ChoreoLab Austria (ICLA) MODUL II: *'MEMBRANE motion\_phonotope'*. Art-based Research & Performance a Choreo-Sonar Discourse; Danube University Krems.

57

2009

*'MEMORY PIECES'* within the framework of the *SCHIELE festival 09*, focusing on 'Schiele and Jewishness'; Choreography/Real-Time-Composition: Sebastian Prantl; Music Dramaturgy/Piano Solo: Cecilia Li; Synagogue St. Pölten, Lower Austria.

56

2009

International ChoreoLab Austria (ICLA): MODUL I: *'CARTOGRAPHY\_bodymemento'*. Art-based Research & Performance in Theory and Practice; Venue: Danube University Krems, Lower Austria.

55

2009

*'A-POLLON(IA)'* a collaboration with the Wroclaw Chamber Orchestra under Ernst Kovacic; Choreographic Concept: Sebastian Prantl; *Dancing Protagonists*: Paola Picazo, Patric Redl, Manuel Wagner, Nanina Kotlowski, Sebastian Prantl  
Wroclaw National Museum, 'Brücken in die Zukunft' Festival, Pillhofer Halle Neuberg a.d. Mürz

54

2009

*'MOMENT memento'* Choreographic Concept: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Dancing Protagonists: Paola Picazo, Patric Redl, Sharon Booth, Manuel Wagner, Nanina Kotlowski, Sebastian Prantl; Light: Erich Heyduck; TAW



53

2008

'*ME<le>A*' a coproduction with Werner Schulze: Ensemble LOGOS and the Greek Latin-Choir DITHYRAMBOS (Wini Koppensteiner)  
Compositions: Hildegard von Bingen, Mehrdad Pakbaz, Wilfried Satke, Werner Schulze, Hannes Stekel; Choreographic  
Concept/Direction: Sebastian Prantl; Dancing Protagonists: Florian Berger, Paola Picazo, Patric Redl, Manuel Wagner, Nanina Kotlowski,  
Sebastian Prantl, Greek Latin-Choir 'DITHYRAMBOS': Marie-Theres Bauer, Evelyn Kraut, Anna Rehak, Lisa Rehak, Viola De Stefani, Dieter  
Gansterer, Wini Koppensteiner, Erich Neubauer, Werner Schulze; Ensemble 'LOGOS': Ulrike Sych (Soprano), Johann Leutgeb (Baritone),  
Johnson Vettoonickal (Voice), Mehrdad Pakbaz (Üd), Wilfried Satke (Conductor, Guitar), Adi Schober (Percussion), Werner Schulze (Bassoon &  
Contra-Bassoon), Hans Tschiritsch (Tschiritschophone/Percussion), Ekrem Ilker Ülsezer (Bandoneon); Wiener Neustadt, St. Peter an der Sperr  
Church, Lower Austria.

52

2008

'*DORFPLATZ neubau(en) 08*' a coproduction with Projekttheater Fleischerei, Pink Zebra Theatre, Jewish Theatre Austria, Theater Spielraum,  
within the framework of Wiener Bezirksfestwochen Choreographic Concept: Sebastian Prantl; Dancing Protagonists: Florian Berger, Gordian  
Bogensberger, Maurizio Formiconi, Alexsandro Araujo Guerra, Gisela Heredia, Anja Kolmanics, Paola Picazo, Patric Redl, Martina Rösler, Manuel  
Wagner; TAW, Open Air Bandgasse/Kandlgasse in Vienna.

51

2008

'*KAIRÓS in[ter]vention I – IV*' Choreographic Concept: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li - Composition by David Lang;  
Project Series with Osa Film Inside Out & TAW; Dancing Protagonists: Florian Berger, Gordian Bogensberger, Maurizio Formiconi, Alexsandro  
Araujo Guerra, Gisela Heredia, Anja Kolmanics, Paola Picazo, Patric Redl, Martina Rösler, Manuel Wagner; Premiered: TAW, Outdoor 7th District  
Neubau; Festspielhaus St.Pölten: 'Österreich tanzt'.

50

2007

'*KAIRÓS in[ter]vention' Solo/Duo* Choreography/Real-Time-Composition: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Palais  
Niederösterreich at the occasion of a charity event for Karlheinz Böhm's organization '*Menschen für Menschen*'.

49

2007

'*SCORPIUS*' Sebastian Prantl: Real-Time-Composition in the context of '*Rapnotes 2000*' on occasion of the 50th anniversary of the Hamburger  
Symphoniker, Conductor: Andrey Boreyko; Laeiszhalle, Hamburg.

48

2006

*'FC 80' on occasion of Friedrich Cerha's 80th birthday* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Violin Solo: Ernst Kovacic; Dancing Protagonists: Maurizio Formiconi, Alessandro Araujo Guerra, Joana Manacas, Nanina Kotlowski, Layla Casper, Amelia McQueen; Klangraum Krems/Stein, Minoritenchurch, Lower Austria.

47

2006

*'ITINERARIO DIVERTIMENTO I, II'* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Protagonists: Alessandro Araujo Guerra, Maurizio Formiconi, Joana Manacas, Nanina Kotlowski, Layla Casper, Amelia McQueen, Florian Berger, Paola Picazo, Valeria Hernandez-Picazo, Mei-An Prantl, Patric Redl, Manuel Wagner; Academy of Sciences/Jesuitentheater, Vienna; 11th International Dance Festival Limassol, Cyprus.

46

2006

*'SPAZIO DIVERTIMENTO' on occasion of the Mozart Year 2006* a coproduction with the Vienna Boys' Choir Sebastian Prantl: Choreography; Cecilia Li: Music Concept/Piano Solo; Singing *Music*: Vienna Boys' Choir; Dancing Protagonists: Monika Caunerova, Manuel Wagner, Sebastian Prantl; Palais Coburg Wien, Solo/Duo at IETM Festival 'China Meets Europe' Beijing, Goethe-Institute Shanghai.

45

2006

*'ELEGY - snow in june'* Composition by Tan Dun - Choreography/Real-Time-Composition: Sebastian Prantl with the Winnipeg Symphony Orchestra; New Music Festival Winnipeg/Canada: Pat Carrabre/Andrey Boreyko; Grand Music Hall Winnipeg.

44

2005

*'ANTERPRIMA a duality'* Choreography: Sebastian Prantl; Dancing Protagonists: Soledat Steinhardt, Manuel Wagner; TAW.

43

2005

*'KLANGFRÜHLING SCHLAINING'* Choreography/Real-Time-Composition: Sebastian Prantl; Piano: Eduard Kutrowatz; Cello Franz Ortner.

42

2004 - 05

*'LAND BODY SCAPES' Solo/Duo, Ensemble I - IV* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Igor Pomykalo (Lira da braccio), Gabriella Cardazzo & Duncan Ward (film/video); Dancing Protagonists: Ziya Azazi, Alexandra Bodin, Matteo Bologna, Layla Casper, Felicitas Ritter, Sara Simeoni, Soledad Steinhardt, Manuel Wagner, Sebastian Prantl, Kevin Williamson, Nikos Kamondos, Radek Hewelt,



Jonathan Pranlas, Martin Török, Stéphanie Bouillaud, Katharina Meves, Sebastijan Geć, Laura Siegmund, Esther Wrobel; Lights/Video: Erich Heyduck; Authors: Peter Filkins, Michel Houellebecq, Stefano Dadda; TAW, Odeon Theatre Vienna, Festival Impuls Arsenal; Bühne im Hof St. Pölten, International Dance Festival Limassol, Cyprus.

41

2004

*'LAND BODY SCAPE'* Research 10-hour Event for the Opening of the Museum Palais Liechtenstein, Vienna; Dancing Protagonists: Sebastijan Geć, Laura Siegmund, Esther Wrobel; Felicitas Ritter, Manuel Wagner, Sebastian Prantl.

40

2003

*'SOUNDING BODIES'* Choreography/Real-Time-Composition: Sebastian Prantl with Lawrence Casserley: live electronics; TAW, Saarbrücken, Cologne, Dortmund, Münster, London, York.

39

2003

*'KORDA ART PRODUCTION'* Solo/Duo Real-Time-Composition: Sebastian Prantl & Linda Forsman; Dance Academy Stockholm.

38

2003

*'H+H in Homage to Joseph Haydn and Josef Matthias Hauer'* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li; Dancing Protagonists: Celine Bacque, Stéphanie Bouillaud, Ariane Funabashi, Virgine Roy-Nigl, Linda Samaraweeroova, Filip Szatarski, Julian Timmings, Daniel Yamad, Othello Johns; Lights/Visuals: Martin Walitza; Premiered: Odeon Vienna, Haydn Saal Schloss Esterhazy, Eisenstadt; Styriarte Festival Landpartie: 'Die Macht der Musik' Artists in Residence at St. Lamprecht Monastery, Styria.

37

2002

*'CAGE - pour les Oiseaux'* Choreographic Concept: Sebastian Prantl; Music Dramaturgy/Piano Solo: Cecilia Li; *Dance Artists:* Othello Jones, Joel Luecht, Stefan Maria Marb, Sebastian Prantl; Light: Martin Walitza; Costume: Christina Frotschnig; Installation: Victoria Coeln; TAW, Heldenplatz Vienna, Transparent Cube/Valie Export, Halle 1030 Wien; 'Autumn Festival Spazio Danza', Sardinia/Italy.

36

2002

*'SIGNIFICANT IN-BETWEENS II'* group research; Symposium of European Sculptors at St. Margarethen, Burgenland & Stone Quarry, Larvik/Norway.

35

*'RASTER I –VII'* Concept & Choreography: Sebastian Prantl; Music Dramaturgy/Piano: Cecilia Li; Dancing Protagonists: Othello Johns, Michikazu Matsune, Tomoko Nishino, Hana Pauknerová, Sebastian Prantl, Doris Reisinger; TAW, New Hall, Wiener Konzerthaus, Jeunesse/Colourscape

Rathausplatz Vienna, Halle 1030 Wien, Cube/Valie Export, Vienna; Minoriten/Graz; 3rd International Art Festival Beijing/China - Mingzungong Theatre.

34

2001

*'SPIRITUAL PATH'* Opening at the Weiz Sanctuary - Organization & Artistic Direction: Fery Berger & Sebastian Prantl; Dancing Protagonists: Michikazu Matsune, Hana Pauknerová, Michaela Pein, Sebastian Prantl; Kirchberg/Weiz.

33

1999 - 2001

*'EIKON – Traumbilder' I – V* Concept/Choreography: Sebastian Prantl; Music Concept/Piano: Cecilia Li – Composition by John Cage; Violoncello: Melissa Coleman, Dancing Protagonists: Gro Benedikte Eknes, Jozef Frucek, Andrea Jankovská, Othello Johns, Michikazu Matsune, Tomoko Nishino, Hana Pauknerová, Michaela Pein, Sebastian Prantl, Doris Reisinger; Costumes: Susanne Schintler; Light: Martin Walitza; TAW, ImPulsTanz Festival Vienna, WUK Werkstätten & Kulturhaus Vienna, Festspielhaus St. Pölten, Odeon, Vienna.

32

1998

*'IKONOSTASIS I, II'* in cooperation with University Church Vienna: Gustav Schörghofer/Otto Mauer Fonds; Choreography: Sebastian Prantl; Musical Conception/Piano Solo: Cecilia Li; Violin Solo: Ernst Kovacic; Igor Pomykalo: Lira da braccio; Iwakichi Yamashita: Kodo-Drum, Flute; Dancing Protagonists: István Horváth, Michikazu Matsune, Michaela Pein, Sebastian Prantl, Ingrid Reisetbauer, Alessandro Sabatini; Action Painting: Lore Heuermann; Costumes: Susanne Schintler; Light: Martin Walitza; TAW; Universitätskirche Wien, Coaching Project Vilnius, Latvia.

31

1997

*'SIGNIFICANT IN-BETWEENS I'* Residency & Performance: Assos Open Air Festival & Artists in Residence, Turkey.

30

1998

*'SOKRATES'* Solo Dance/Real-Time-Composition: Sebastian Prantl together with the 'Austrian Art Ensemble' Werner Schulze & Rainer Hauer (text & acting); Minoriten Graz, European Cultural Week, Passau/Germany.

29

1996-97

*'RAUMBÜHNE' in homage to Friedrich Kiesler I – V* Concept/Choreography: Sebastian Prantl; Music Concept: Cecilia Li; Dancing Protagonists: Ziya Azazi, István Horváth, Shih Kun-Chen, Ingrid Reisetbauer, Doris Reisinger, Julia Todd, Michikazu Matsune TAW, ImPulsTanz Festival, Kasino am Schwarzenbergplatz, Festspielhaus St. Pölten: 1st Austrian Dance Production Award; Künstlerhaustheater Vienna.



28

1995

*'MEMORY ROOMS I, II, III'* Concept/Choreography: Sebastian Prantl; *Music Concept/Piano*: Cecilia Li/Live concert trio with compositions by Franz Schubert, Dmitri Shostakovich together with Klara Flieder (violin), Vincent Stadlmair (violoncello); *Dancing Protagonists*: Ziya Azazi, Robert Eugene, Herbert Gottschlich, Othello Johns, Sebastian Prantl, Shih Kun-Chen, Doris Reisinger, Ingrid Reisetbauer, Julia Todd, Doris Reisinger, Shih Kun-Chen, Michikazu Matsune Light: Martin Walitza; Sound: Michael Renner; Semper Depot (Akademie der bildenden Künste) Vienna, TAW touring through Poland.

27

1994

*'KRAFTFELD 0, I, II, III'* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li – Johann Sebastian Bach 'Goldberg-Variation'; Violin: Monika Kammerlander – Bach 'Solo Sonaten' Protagonists: Ziya Azazi, Herbert Gottschlich, Shih Kun-Chen, Sebastian Prantl Sculpture/Installation: Walter Kaitna; Light: Martin Walitza; Sound: Michael Renner; TAW & Secession, Vienna.

26

1993

*'EINSIEDELN - ein Zustand'* an outdoor intervention for the Vienna Festival'93', Choreographic Concept: Sebastian Prantl; Music Concept, Piano Solo: Cecilia Li; Dancing Protagonists: Ruth Golic, Michael Ing, Anne Koren, Sebastian Prantl, Sybille Starkbaum, Franz Weger; Video Installation: Michael Pilz; Museumsquartier Vienna, Fürstenhof (3 weeks processing/final 36-hour performance) & Secession, Vienna.

25

1993- 94

*'SOUND COLUMN'* Concept/Choreography: Sebastian Prantl; Music Concept/Piano: Cecilia Li; Composition: Friedrich Cerha; Sculptures: Karl Prantl; Dancing Protagonists: Peter Antalík, Ziya Azazi, Robert Eugene, Herbert Gottschlich, Günther Grollitsch, István Horváth, Stephan Marb, Sebastian Prantl, Beverly Sandwith, Shih Kun-Chen Costumes: Du Fei; Light: Martin Walitza & Markus Pega; Sound: Michael Renner; Premiered: Traisen-Pavillion St. Pölten; Odeon Theater – Festival Wien Modern; Krakow Opera/Poland.

24

1992

*'TABULA RASA' in homage to Arvo Pärt* Solo Dance/Real-Time-Composition: Sebastian Prantl with the Estonian Chamber Orchestra Installation: Antonio Calderara, Edwin Neyer, Karl Prantl; Opel Construction Hall, Karlsruhe/Germany.

23

1992

*'CAGE for the birds' in homage to John Cage I, II, III* Concept/Choreography: Sebastian Prantl; Music Concept/Piano Solo: Cecilia Li Video/Film Concept: Michael Pilz; Costumes/Objects: Eva Riedl; Dancing Protagonists: Cosima Borrer, Alexandra Palma di Cesnola, Linda Forsman, Raphaela Giordano, Ruth Golic, Christoph Haleb, István Horváth, Ferenc Kálmán, Barbara Kryslova, Joel Luecht, Sebastian Prantl,

Giorgio Rossi, Gunther Sackl, Beverly Sandwith, Sybille Starkbaum, Miklós Visontai; International Symposium at the Traisen-Pavillon St. Pölten, Lower Austria, August 1992; a 12-hour performance event at the Secession Vienna, November 1992.

22

1991

'*SKINSHOW*' a special multi-media production for the Vienna Festival'91' Choreographic Concept: Sebastian Prantl; Direction: Eva Brenner.

21

1991

'*SIGNUM 91*' in homage to *Wolfgang Amadeus Mozart* Concept/Choreography: Sebastian Prantl to the composition of the 'Jupiter Symphony'; Dancing Protagonists: Christa Coogan, Jenny Coogan, Ruth Golic, István Horváth, Ferenc Kálmán, Sebastian Prantl, Miklós Visontai; *Light*: Martin Walitza; Premiered under the St. Michael's Dome of the Vienna Hofburg, further staged at the Ludwig Maximilian University Munich.

20

1991

'*24 PRELUDES*' in homage to *Frédéric Chopin* Choreographic Concept: Sebastian Prantl; Piano Solo: Cecilia Li; Dancing Protagonists: István Horváth, Ferenc Kálmán, Sebastian Prantl, Miklós Visontai; *Light*: Reto Schubinger; TAW.

19

1990- 91

'*BOOGIE WOOGIE*' in homage to *Piet Mondrian* Choreography: Sebastian Prantl; Musical Concept/Solo Piano: Cecilia Li (Austrian première of 'Ttai', piano Suite No. 9 by Giacinto Scelsi); Dancing protagonists: István Horváth, Ferenc Kálmán, Sebastian Prantl, Miklós Visontai; *Light*: Martin Walitza; Premiered: TAW (special performance for Philip Thiery, founding director of IETM; India tour, on occasion of the 1st International Dance Festival of India: Mumbai, New Delhi, Calcutta.

18

1990

'*KLANGRÄUME I, II, III*' in cooperation with Klangforum Wien; Composition: Beat Furrer, Luigi Nono, Mauricio Sotelo; Choreography: Sebastian Prantl; Performing Protagonists: Silvia Both, Margit Fuchs, István Horváth, Dorothea Hübner, Ferenc Kálmán, Sebastian Prantl, Aurelia Staub, Kurt Studer, Miklós Visontai; Costumes: Eva Riedl; *Light*: Martin Walitza; Museum of Modern Art Palais Liechtenstein; Academy of visual arts - Schillerplatz; Secession, Vienna

17

1989

'*LETTER TO OPHELIA*' Choreographic Concept: Sebastian Prantl in cooperation with Kristin Lovejoy and Penelope Wehrly; Protagonists: Corinne Eckenstein, Elio Gervasi, Dorothea Hübner, Aurelia Staub, Kurt Studer, Sebastian Prantl; Spatial Installation (Video/Film): Penelope Wehrly; *Light*: Martin Walitza; TAW.



16

1989

'*LINDWURM*' Solo Dance (Real-Time-Composition) by Sebastian Prantl in occasion of 1000 year anniversary of Saint Hemma of Carinthia; Outdoor Installation by the architect Felix Orsini-Rosenberg for the 'Neuer Platz' Klagenfurt, Carinthia.

15

1989

'*MOUVEMENTS*' Concept & Choreography: Sebastian Prantl; Compositions: Friedrich Cerha and Wolfgang Amadeus Mozart; *Dancing Protagonists*: Silvia Both, Sabine Bründl, Willi Dorner, Elio Gervasi, Dorothea Hübner, Peter Kern, Iris Koppelent, Silvia Scheidel, Isolde Schober, Sybille Starkbaum, Aurelia Staub, Sebastian Prantl; Light: Martin Walitza; Hofburg Plaza - under the Michaela Dome, Vienna.

14

1988

'*MOUVEMENT & FASCE*' Choreography by Sebastian Prantl to compositions by Friedrich Cerha; Dancing Protagonists: Silvia Both, Willi Dorner, Elio Gervasi, Dorothea Hübner, Sybille Starkbaum, Aurelia Staub, Sebastian Prantl; Light: Martin Walitza; Secession Vienna - installation by So LeWitt.

13

1988- 1991

'*LU*' in homage to Erik Satie - *SOLO/DUO* Cecilia Li: Piano Solo, Solo Real-Time-Composition: Sebastian Prantl; TAW, Jeunesse Austria in Zell am See/Salzburg, Germany, Luxemburg, Sweden, Taipei National Theatre/Taiwan;st. International Dance Festival India: Mumbai, New Delhi, Calcutta.

## 1988 Founding of Tanz Atelier Sebastian Prantl (TASP), 1999 Tanz Atelier Wien (TAW) TRANS ART WORKS

12

1987

'*GAIA*' Concept/Choreography: Sebastian Prantl; Double Solo: Sebastian Prantl, Peter Sommerfeld (rope artist); Female Dancing Choir: Leila Abdullah, Silvia Both, Susanne Fuchs, Dominique Hellinckx, Isabella Matt, Katharina Palden, Magdalena Pirker, Clarissa Praun, Beatrix Ruf, Andrea Scholz, Alexandra Sommerfeld, Hildegard Staiger, Sybille Starkbaum; Light: Motiva Studio; Premiered: WUK Vienna (Inauguration of the Great Hall at WUK).

11

1987

'*FRATRES*' in homage to Arvo Pärt - Solo Performance (Real-Time-Composition): Sebastian Prantl, Artistic Direction: Gidon Kremer; Installation: Akelei Sell; Premiered at the Chamber Music Festival Lockenhaus/Burgenland.

10

1987

*'EARTHRISE'* Choreographic Concept: Sebastian Prantl; Dancing Protagonists: Daniel Aschwanden, Tina Mantel, Petra de Ondarza, Sebastian Prantl, Alexandra Sommerfeld; Text: James Dickey; Music: Arvo Pärt; Light: Lukas Kaltenbäck; Coordination: Markus Kupferblum; Film Visuals: Nikolais Dobrowolskij; Künstlerhaustheater Vienna; Zurich, Paris, Antwerpen, Gent.

9

1985

*'NIEMANDSLAND' Motion Picture IV* Concept & Choreography: Sebastian Prantl in collaboration with the filmmaker Kristin Lovejoy  
Protagonists: Leila Abdullah, Silvia Both, Johannes Breuss, Deborah Carmichael, Willi Dorner, Susanne Fuchs, Inge Kaindlstorfer, Gerhard Naujoks, Petra de Ondarza, Sebastian Prantl, Beatrix Ruf, Alexandra Sommerfeld, Maria Wille, Sita Treytl; Objects: Kurt Seehofer; Light: Robert Leitner; Sound: Markus Kupferblum; Stage technique: Marco Ostertag; Foto Visuals: Nikolais Dobrowolskij; MAK Museum, Vienna.

8

1984

*'PIERRE RIVIERE' Motion Picture III* Concept & Choreography: Sebastian Prantl in collaboration with filmmaker Kristin Lovejoy; Protagonists: Ali and Leila Abdullah, Bert Gstettner, Johannes Breuss, Deborah Carmichael, Petra de Ondarza, Inge Kaindlstorfer, Regina Walla, Beate Mathois, Juliusz Bartosik, Tina Mantel; Premiered: MAK Museum Vienna.

7

1984

*'FABIAN'* Solo/Duo with the actress Deborah Carmichael for the 'Young Choreographers Competition' at Theater an der Wien (Christl Zimmerl, 2nd Award)

6

1984

*'CONFLICT IN 8 MM' Motion Picture II* for the Performance Art Festival by Grita Insam - Modern Art Gallery Vienna; Concept & Choreography: Sebastian Prantl; Dancing Protagonists: Emma Wolf-Perez, Bert Gstettner, Deborah Carmichael, Petra von Ondarza, Sebastian Prantl; Installation: Katharina Prantl.

5

1984

*'HOMAGE A FANNY'* in homage to Fanny Elssler - Solo Dance for the 'Young Choreographers Competition'; Installation: Katharina Prantl; Theatre a. d. Wien.



4

1983

*'MOTION PICTURES I'* Concept & Choreography: Sebastian Prantl in collaboration with the filmmaker Kristin Lovejoy; Dancing protagonist: Simona Bucci, Andrea Campianu, Terry Chan, Nancy Cosner, Andres San Millan, Judith Scherer, Joseph Youngblood; Sound: Philip Lee; Lighting: Eric Thoman; Technique: Margot Schaal; Charas Teatro la Terraza, New York.

3

1983

*'SCHUBERT & I'* Solo Dance: Sebastian Prantl to the 'Unfinished Symphony' by Franz Schubert; Whitney Independent Study Program, New York.

2

1982

*'40x18 ZEIT-RAUM-SPIEL in WEISS'* Choreographic Concept: Sebastian Prantl; Protagonists: Deborah Carmichael, Jacky Rauch, Andrea Campianu, Christopher Batenhorst, Marco Ostertag, Tina Mantel, Markus Eiblmayr, Sebastian Prantl, Margarethe Koller, Katharina Prantl, Helli Holleis - a 12-hour happening within an outdoor environment at the Culture Center Perchtoldsdorf, Lower Austria.

1

1981

*'ACTION JOSEFSPLATZ'* an outdoor street happening with the Department of Architecture/Masterclass Gustav Peichl, University of Art 'Schillerplatz', Vienna.

0

1980

*'CHANCE SOLI'* various street performances in downtown Manhattan (East Village, Noho, Tribeca), NYC.

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