Sebastian Prantl on IMPROVISATION *(Real Time Composition)*

1. Our goal as performing entrepreneurs lays in fostering deeper awareness of 'movement' per se, regardless of its cultural, social and economic fabric and impact. This is unquestionably at its core a progressive and political enterprise. *(When I joined the contact jams of the early eighties at various venues of downtown Manhattan, it was not just a movement research framework, but rather a very 'hot' political agenda in many aspects)*.

    In teaching IMPROVISATION *(Real Time Composition)* over decades, my emphasis is the proprioceptic and kinaesthetic awareness which goes beyond the performing arts perspective – space accessibility is an (e)motional and transcendent activity which all sensual beings share by transforming the world in an evolutionary manner.

    As time passes in line with the introduction and development of IMPROVISATION methodologies over half a century, 'problems' sneak in when 'we' celebrate and maneuver known movement characteristics (contact improvisation style and attitude), taking set ups and atmospheres for granted, limiting the substantial endeavor of space transformation, overacting on the social grid – unsurprisingly, we stop being creative.

    A recharged modus operandi of IMPROVISATION *(Real Time Composition)* suggests a redefinition of the relations between primary positions *(position-com-position-com-position-com-position...)* which is how a sensitive-emerging system can be generated within the human fabric at large: by replacing expectation with waiting, certainty with trust, complaint with commitment, rigidity with rigor, avoidance with attendance, efficacy with sufficiency, conditioning with condition, abuse with use and discarding with repairing. Proprioceptive and kinaesthetic awareness may transform space and time uncompromisingly and engage body and soul undividedly.

2. The performing arts is exactly that: perceiving and enhancing the world within its continuum – searching for the miraculous, to see what is hidden behind the noise and hyper-activity generated by what we take for granted, our own preconceptions and the manipulations we project on to the world and onto ourselves. The difficulty is that our haunted past is distracting from a fresh and clear perspective – seeing and mastering things as if for the first time seems nearly impossible. Once an image becomes imprinted in our subconsciousness, it is hard to erase or extract it. To divert from this obstacle, IMPROVISATION *(Real Time Composition)* may provoke and foster a pivotal-intuitive skill: the ability to look at ourselves – while looking at (ourselves looking at) things.

Abstracting and calming the approach: *'I would prefer not to...'.* This attribute keeps the protagonist suspended between occurrence and non-occurrence, between the capacity to be and the capacity not to be."

Such in-betweenness suggests a new playground for IMPROVISATION *(Real Time Composition)* practice. The 'in between' is based upon the challenge to process rather than produce - by cultivating molecular clarity and freshness, a reassessment of what freedom in IMPROVISATION *(Real Time Composition)* might be, as well as of what creativity at large might mean.

My teaching approach encompasses simple observations of details of things reciprocatively as well as overall architectural/philosophical frameworks. The changing life within a subject matter per se, as it is just a clarification of vital functioning and of the operative dynamics of human relations, I find increasingly fascinating.

3. IMPROVISATION *(Real Time Composition)* is about empowering and providing the adequate tools to the protagonists involved, so they can position themselves and take a stand instead of trying to 'create a composition' (trying to understand).

In one sentence: becoming a consequence and not a cause is the only way the other (the co-author, the participator, the spectator) will be able to perceive and receive one's contribution not as an opposition or imposition but as an open position – a positive gesture within the evolutionary matrix.