

**TANZ ATELIER WIEN**

KARL PRANTL ESTATE/ARCHIV

Neustiftgasse 38, 1070 Wien

[www.transartworks.net](http://www.transartworks.net) / [www.karlprantl.at](http://www.karlprantl.at)

**INVOCATION**
**101\***

*on the upcoming 100th birthday of KARL PRANTL (1923-2010) in autumn 23' – we would like to outline an exemplary choreo-graphic project, which we will realize in stages in cooperation with international partners (Japan, Taiwan, Switzerland, and Austria).*

As is well known, KARL PRANTL - as doyen of abstract sculpture internationally present and celebrated (Austrian State Prize Winner) - initiated the 'International Sculpture Symposium Movement', starting from St. Margarethen in Burgenland/Austria, fostering a global network of multi-layered symposia activities from 1959 on, which continue to this day in many places around the world and having a lasting impact.

'ART = HELP, *let's help each other*' - this guiding principle characterized KARL PRANTL's artistic work throughout his life. Having escaped the horrors of the Second World War, he devoted himself to art with unlimited commitment and enthusiasm and helped Austria to play a pioneering role internationally in terms of abstract formal language and the contextualization of sculpture. Revolutionary art education went hand in hand with a processual conception of art (creation).

His fascination for Japan's attentive working philosophy regarding contextual stone art is understandable (influenced by centuries-old stone garden culture) and established itself as a bridge about particularly lively symposia activities in Japan, in the sense of KARL PRANTL. As an interface, an exemplary sculptural manifesto has also been created in Austria, which is situated on the hill of St. Margarethen in manifold positions and is unparalleled in Europe.

A dance/art historical connection exists through the sculptural position of Yoshikuni Iida at the hill site of St. Margarethen, a companion and friend of KARL PRANTL as well as Tatsumi Hijikata, co-founder of the Butoh dance movement in Japan. Hijikata and Kazuo Ohno are the pioneers of this performative renewal after World War Two and its dramatic impact. Regarding this charismatic generation of protagonists **INVOKATION 101\*** sets a sign and fosters a choreographic, generation-spanning arc to current events.

SEBASTIAN PRANTL's artistic gesture has been developed over decades and is characterized by trans-medial, processual dance theatre work, which often takes up art historical references, analyses them and puts them together anew - as for example with 'RAUMBÜHNE' – in homage to F. Kiesslers, 'Für die Vögel' – in homage to J. Cage and many other TRANS ART WORKS series. Furthermore, there was an exemplary artistic discourse between Yoshito Ohno and Sebastian Prantl in the context of the International ChoreoLab (ICLA) at the Danube University in Krems.



**OHNOs & PRANTLs**

**INVOKATION 101\*** will be interwoven with the unique film work by Michael Pilz, whose exemplary documentary film 'der Lauf des Wassers' (*the course of water*) provides information about the working philosophy of Karl Prantl and his companions and opens up encompassing narratives.

Furthermore, Cecilia Li's musical concept is an integral building block for this project and its performative manifestation. Her profound experience - both as a soloist as well as a co-author in TAW's manifold project series – will culminate here in a multi-layered fashion. Interpretations (G. Scelsi, J. Gage, E. Satie, F. Cerha...) from several eras of her repertoire as a solo pianist are linked and rearranged.



## INVOKATION 101\*

**SEBASTIAN PRANTL: CHOREOGRAPHY**

**CECILIA LI: PIANO SOLO**

**KARL PRANTL: SCULPTURES**

**MICHAEL PILZ: FILM (incorporated film screening)**