



MISSION STATEMENT - SEBASTIAN PRANTL

Dance of things

Sebastian Prantl's choreographic view is based on matter; matter is physical. The act of creation, the creating and exhibiting of bodily features holds the possibility of contemplating the creation. Time springs from the change of things - space results from the movements that lend it significance. We start to grasp the implications of playing with the matter and the participation of the other. If we create something (dances), we form identities, establish links and structures between ethics and aesthetics.

The moving image

Dance consists (springs) of 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, that we long for. 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 (pieces): abundance – scarcity, revitalization – exhaustion, rhythm – resonances ... theatre in the sense of imaginary time-space comes to life!

Fragment – continuum

Fragment-continuum serves as the key to the involvement with (dance) art: the question whether a polarising tension might have 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 patience on me to let things happen instead of producing them. Fragments (flashes), effected by the transitory element in the movement of bodies – excitingly changeable – are the points of departure, the eye-catcher. In a measured, appropriate attitude to one another and towards the dancers, choreography appears as a vast field of research. During the act of dancing, time is differentiated, structured and potentized.

Back to ahead?

"The brain is a muscle" Yvonne Rainers Statement of 1962, a manifest of post-modernism, placed contemporary dance apart from theatrical stage magic to manifold abstract dance practices in time and space. The roofs of SOHO and various university campuses within the US enlarged the choreographic concepts of dance implementation.

Shortly afterwards the German dance theatre under the leadership of Pina Bausch went beyond framework of the proscenium stage – all devices were swept away. Pina Bausch said: "I am not interested in the movement of the dancers, but what moves them!" Through her work she underlined the focus on an over-all stage entertainment in order to politicise and question it. At this time the Austrian dance theatre was still in its infancy. Until now there is a vacuum in Austria which is based upon suppression of history, ignorance and opportunism.

After those choreographic statements (more than 30 years ago), the question remains, by which means, in which time - space code - and for which eye does a future theatre practice manifest itself?

I try to work awake and critically according my work on developments/solutions, to share enduring communicative, authentic processes with the audience. It's always time to order things. A conscious deceleration of perspectives could be helpful to create other (new) perspectives.