

TAW 7TH INTERNATIONAL CHOREOLAB AUSTRIA



ICLA 2015 'new MOVING_FRONTIER'

4 – 17 July 2015 in St. Margarethen, Burgenland and Vienna

The Tanz Atelier Wien will conduct project management and act as the office and **CityLab** for the '**new MOVING_FRONTIER**' study. Central to this research is an expanded interpretation of the term choreography – a nexus of different art forms on the basis of performance and theoretical excursions.

The **CountryLab** will operate at the Art and Nature Sanctuary of the Symposium of European Sculptors in St. Margarethen, Burgenland. This magnificent, land - scape with its genre-defining Sculptor's House, offers an ideal, open structure for the **Choreolab's** multi-layered project work and art-based research. Sculptures and land art positions on the hill side of St. Margarethen (a UNESCO World Heritage Site) will be newly interpreted in different choreographic schemes as part of the '**new MOVING_FRONTIER**'.



PROJECT THEME

The interdisciplinary **ChoreoLab** '**new MOVING_FRONTIER**' will define a recent view of choreographic frameworks in a period of resource shortages and the removal of established structures. A reflection on diverse experiences from practice, and their resulting insights, seems to contrast starkly with theories and programmes thought up by "curators" and implemented by "experts". The term "new" is therefore being used here in an ironic sense. The concept poses the question: **Does everything always have to be new?** Having said this, the lab is an attempt at reorientation towards fundamental correctives - a **(re-)** discovery and context of body, space and nature, in view of the increasing disintegration of theory and practice, humans and surroundings: A possible response to the fragmentation of content, knowledge, reception and internalization.

'**new MOVING_FRONTIER**' will reflect and evaluate developments in fields related to performance theory and practice. After many years of analysing realities, regardless of their context (in art and science), interconnecting performance practices and formats are now called for in order to make tangible contexts visible. During this phase of change, artists (as pioneers and/or provocateurs) must first create (again) innovative structures that guarantee the survival of art – away from commerce and "design". Performance practices and their recipients change accordingly. Thus, opportunities for a change in the perception of the other (the spectator) arise. The speed and quality of "progress" (or literally "taking a step towards") is another topic in this discourse: Is deceleration desirable, conceivable and feasible?

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Table - Karl Prantl

SYNCHRONISATION of “progress”

Synchronisation is experienced in all areas as the interplay of cyberspace and day-to-day reality. At the same time, points of contact between artistic, scientific and social practice remain limited to economic strategies. “Footprints”, “trademarks”, “brands”, “logos”, and “clouds” create progress with diminishing consideration of relations and dependencies linked to cultural (and ecological) contexts. As a reaction to this, the **Choreolab** undertakes a synchronisation of space / experience and thought / knowledge through movement.

FOCUS

John F. Kennedy coined the term “new frontier” in his inaugural speech as the Democratic presidential candidate in the US electoral campaign of 1960. While the term originated as a mere slogan to win the support of American voters, it later became the motto of Kennedy’s domestic and foreign political programme as President: ***“We stand today on the edge of a New Frontier - the frontier of the 1960s, the frontier of unknown opportunities and perils, the frontier of unfilled hopes and unfilled threats. ... Beyond that frontier are uncharted areas of science and space, unsolved problems of peace and war, unconquered problems of ignorance and prejudice, unanswered questions of poverty and surplus”.***

John F. Kennedy

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Protagonists of the **Choreolab** will contribute further terminology, such as “de-growth”, “continuity”, “(green) economy”, and “performance and power” to the discourse, as well as the much-cited “sustainability”: ***“I know that this term is obligatory, but I find it also absurd, or rather so vague that it says nothing.... The term is more charming than meaningful. [...] Everything must be done so that it does not turn into Russian-type administrative planning with ill effects.”***

Luc Ferry

PERFORMANCE and power

The author Jon McKenzie asserts that performance has become the central modality, power and knowledge in our times. ***“Performance”***, he says, ***“will become for the 20th or 21st century what discipline was for the 18th and 19th century”***. In a society that is governed by performance, people will not be judged on whether their lives and actions coincide or diverge from the norm. Rather, their social acceptance, influence and prestige will be measured by the extent to which their actions can be presented as performance. McKenzie’s hypothesis defines the ***“Tanz der Dinge”*** or ***“dance of things”*** (Heidegger) as a constant that promises progress to society. As a response to this, the specific (dance) performance of the **ChoreoLab** offers a molecular investigation of the highest quality.



The Rainer House

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The Sculpture's House

LOCALISATION

In a time where the majority of people “perform” their livelihood in urban settings, an exemplary multilayered survey (rural & urban) provided by **ICLA 2015: ‘new MOVING_FRONTIER’** bears a profound analysis of that matter. It offers an interface that enables the protagonists and participants from different areas to work in and with exemplary contexts, locations and materials. Based on individual approaches, the lab will link media capacities - movement, (dance) language, writing, installation - based on the premise of a (moving) frontier. Common authorship (body, imagination, condition) serves to strengthen cooperation and efficacy in the creation of art.

The Art and Nature Sanctuary in St. Margarethen / Burgenland

Continuity and diversity, a guiding theme in the notion of the International Sculpture Symposium Movement by Karl Prantl, (1923-2010) – the doyen of abstract sculpture – will be further developed in front of a backdrop of over fifty years of in-situ history. Designated areas among the sculptures, land art positions and the architecture will be used as “teaching zones” for experimental fieldwork and movement studies.

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*The Japanese Line –
Stone Quarry*

TEACHING PROTAGONISTS

Hui-Shan Chen – Interdisciplinary Performance Studies

Othello Johns - Movement / Rhythm

Henrietta Horn - Choreography

Renate Hammer - Architecture / Theory

Cecilia Li - Music

Mei Kuang Li - Movement / Context

Stefan Maria Marb - Butoh

Sebastian Prantl - Choreography / Theory

Soenke Zehle - Media Theory

TARGET GROUP

Choreographers, dancers, performers, musicians, artists, architects, educators, sociologists, anthropologists and everyone interested in and enthused by movement and body work.

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*City Scape Vienna:
S. Marb, S. Prantl*

PROGRAMME

ICLA: CountryLab in St. Margarethen, Burgenland from 5 - 10 July 2015

Workshops and Performances with international participants from the fields of (performing / visual) art, music / sound art, architecture / spatial planning as well as natural and social sciences

- **Open Showing: 10 July, 3pm at the Sculptor's House**

ICLA: CityLab at Tanz Atelier Wien, Vienna from 12 – 17 July 2015

Ongoing Lab and Showing at Tanz Atelier Wien, in regard to the implementation and structuring of experiential processes and findings from the space in nature to the “white cube” of an urban setting.

- **Open Showing: 17 July, 8pm at TAW**

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The Sculptor's House

MISSION

1. We open up new approaches to art (works) in a discourse balanced between theory and practice.
2. We set store by freedom, spontaneity and continuity.
3. We break though and overcome conventional conditions and networks.
4. Collaborative working fosters individual further development.
5. Improvisation in multi-layered contexts teaches us to deal with uncertainty.
6. We fulfil our visions and dreams.
7. We define ourselves through the fine arts – in search of the miraculous!

"Creativity is not a concept, it's like any skill: a disposition you have to nurture."

Steve Jobs

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Elisabeth Dalman,
Doyenne of Australian contemporary choreography/dance

FEEDBACK

„The workshop, the two weeks journey in Austria, started a whole new perspective to watch, to read, to feel the life, humanities and natural world, ended my original living style and logical thought... I had a chance to meet new people, made a very close friend in the nature, shared all secret in the past and looked forward to the future and most significantly, danced all the time. It was such a fortune...to be integrated into a dance performance, and I do appreciate to have this special experience to dance and live with all these great artists...”

Chih-Chua Huang

“Performing Arts is about highly integration with body, mind and spirit, be true to yourself and let it free is the big point. Imagination can travel you to everywhere but you need to listen to your body and other aspects, which includes space, people, and everything that surrounds you, otherwise imagination is just like a bubbles - they're fancy, dreamy but fragile, being gone without any notice. However, with discussing and sharing, you'll figure out how the intuition transforms into intention, then effects your action, so the bubbles have not just disappeared, they become irremovable and eternal, and also gradually shape who you are, just like a circulation. I also learned a lot about the power of silence, less is more, sub-consciousness and creativity come out through the unfixed space. It's grateful to have these people together, we shared the best time together, and the positive energy makes me slow down, while moving on, I feel blessed.”

Jipo Yang