

INTERNATIONAL CHOREOLAB AUSTRIA 2016

8th Edition

'BODYHOOD_NARRATIVE & composition'

ICLA CountryLab: 24 - 31 July 2016

Art-based research where the body, mind and nature meet
at the Art and Nature Sanctuary in St. Margarethen/Burgenland

• *Showing: Sunday, 31 July - 4 pm*

ICLA CityLab: 2 - 5 August 2016

Further research, abstraction and final presentation of the findings
in the 'White Cube' at Tanz Atelier Wien (TAW)

• *Showing: Friday, 5 August - 6 pm*

In cooperation with ImPulsTanz. Tickets: <https://www.impulstanz.com/performances/2016/id814/>
regular: € 18.- , reduced: € 15.-



DUAL FRAMEWORK

The Art and Nature Sanctuary at St. Margarethen/Burgenland in Austria and its unique Sculptors' House, will serve as ICLA's opening location: 'CountryLab', the 'White Cube'-Tanz Atelier Wien functions as headquarter and 'CityLab' for ICLA 2016.



Tanz Atelier Wien/St. Margarethen – Sculptors' House

THEME

'BODYHOOD_NARRATIVE & composition' focuses on the universal stories born of immanent stillness. Here, the term 'BODYHOOD' stands for contemplation, anchorage and origin. The ChoreoLab opens a discourse concerning the multiplicity of storytelling and its return to a corporeal origin; whether as diverse idioms of dance vocabulary or as manifold forms of verbal expression (speech, poetry, song), a narrative is always present. Fundamental frameworks of composition such as context, condition, pulse, cut, pause, rhythm, order, sound, attitude, symbolism, are examined and explored with regard to time and space: to what extent are recurring stories (repeated structures) part of our collective oeuvre, and to what extent do they sustain our cultural identities? We will also analyze how collective "dramas" that seem to haunt us repeatedly, develop from the subjective codes. We, as itinerant protagonists in time and space (as performing artists in a stage setting) are the subject matter of the narrative and generate timbre, timing, rhythm and content.

Where contemplative stillness becomes activity that energizes the space around it, is where the moment of opening occurs, where resonance emerges, where dynamic interplay begins and trans-formation becomes possible. In an age marked by ever faster communication facilities and constant accessibility through the global network (driven by so called progress), we are exhausting our creative resource increasingly. On the other hand, we are becoming aware that a sublimation of content is only possible if we take time to regenerate in "places of stillness". Ultimately content that is experienced and reflected upon authentically, suggests further composition which can then emerge with effectiveness and assurance.

CONTEXT

'BODYHOOD_NARRATIVE & composition' will consider and evaluate paradigms of today's performance theory and practice. For many years, both the arts and sciences analyze realities within their discrete frameworks, regardless of their contextuality. The 21st century calls for interconnecting performance practices and formats in order to foster, visualize and integrate tangible contexts and (re)connect art and life. Within particular era, artists as the pioneers and/or provocateurs will generate and (re)create innovative structures, upholding the viability of art beyond considerations of commerce and "design". Performance practices and their recipients will change accordingly, especially with regard to trans-cultural narratives.

BACKGROUND



Continuity and diversity, the leitmotif of the International Art Symposium Movement initiated by Karl Prantl (1923-2010), doyen of abstract sculpture, will be taken further in situ and against the background of a history that goes back nearly sixty years. The interdisciplinary approach, involving bodily work/dance, landscape planning/architecture, botany/field work, brings together international protagonists from the arts and sciences (theory and practice). Numerous sculptural forms, traces and manifestations of land art can be observed in St. Margarethen and will be the subject of new interpretation from manifold, choreographic perspectives during the ChoreoLab. The magnificent Pannonian landscape offers an ideal, open structure for a multi-faceted research. Designated areas around the Art and Nature Sanctuary will be used as "teaching zones" for experimental fieldwork and movement studies.

MISSION

ICLA experiments with trans-cultural narratives that manifest themselves within a wide variety of idioms and compositions. It is our premise to enhance a unique setting as an intangible, universal space for thought and action within an autonomous view to art-based research.

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

TARGET GROUP



ICLA is characterized by the internationality, motivation and enthusiasm of its participants and experts. It is aimed at people from various fields such as choreography, dance, music, acting, visual arts, architecture, humanities, (new) media, life sciences and pedagogy... Anyone interested in and enthused by movement and body work is welcome to join. The language of instruction is English (with spontaneous translation into other languages if needed).



AUTHORS

The International ChoreoLab Austria was founded in 2009 by the choreographer/dancer Sebastian Prantl and the concert pianist Cecilia Li as a nexus of different art forms based on performance practice and theoretical discourse. Both have been Artistic Directors of Tanz Atelier Wien (TAW) since 1988. The ICLA fosters and studies choreography beyond the

confines of stage production and expands it to cover structures of movement related to daily life, knowledge production and cultural techniques of body, mind and nature. The ICLA is designed to stimulate the sharing of expertise beyond the confines of single disciplines in order to create a forum where new synergies may flourish. Based on individual approaches, the ChoreoLab links media, movement, language, writing, building, gardening, cooking...

TEACHING PROTAGONISTS 2016

- Raffael Frick - video choreography
- Silvia Grossman - cartography, script
- Othello Johns - dance, choreography
- Cecilia Li - music
- Mei Kuang Li - bodywork, dance
- Sebastian Prantl - choreography, theory, real-time-composition
- Kirstie Simson - real-time-composition, somatic
- Soenke Zehle - media theory



*Elisabeth Dalman (Pioneer of Australian Dance)
& Alex Guerra - ICLA 2013/14*

FEEDBACK *from previous labs*

„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

“The 2015 ICLA was the second time I had encountered the Tanz Atelier Wien with Sebastian Prantl and Cecilia Li. Like my first visit in 2011, I was warmly welcomed in an atmosphere of openness, with participants who had already spent a week working together in St. Margarethen in Burgenland and were keenly anticipating, and wondering, what was to come. The group of participants was very diverse, with regard to both their ages and their artistic backgrounds and previous experiences. Personally, I feel tremendously fortunate to be able to take part in such an open form of work. There is room for new approaches, and we often talk about our experiences and discuss how to proceed. And it is all accompanied by a high degree of professional competence and openness. Sebastian Prantl and Cecilia Li have the knack of creating a focused working atmosphere in a wonderful, unconventional way, and of involving every participant in the processes according to his or her abilities. There are opportunities for autonomous action, then clearly delineated spheres of experience in which particular topics are dealt with intensively and with great concentration. Even in the breaks and the concluding get together it is palpable that all the participants and instructors are still buzzing with the ideas and what they have experienced. For myself, I can say that I kept thinking about the topics and events for days afterwards. The sessions are extremely complex and much of what we did takes time to digest. I appreciate the competence and experience that serves as the basis of all the work, it is an exchange at a very high artistic level. Instructors and participants have equal status in the practice of dance, everyone comes into contact with everyone else, learns from each other and explores. Everyone is invited to be part of the whole. For me, the ICLA is a fantastic and exceptional place to explore the questions of art in a relaxed and freethinking way, a place of peace and profundity of the kind found only very rarely nowadays”.

Henrietta Horn - Choreographer, former Artistic Director of Folkwang Dance Studios

„In so many ways, the experience at ICLA 2015 was so unique and singular that it defies comparison and reference to any other ‘workshop’, ‘retreat’, and/or ‘intensive’. From the onset, specific characteristics of the site at St. Margarethen became increasingly essential and apparently crucial to the total "immersiveness" of the two week program. A rugged, pristine place full of history that resonates with the touch and timeless spirit of artists which inspires a sense of humility with a natural appreciation and attentiveness to the bountiful raw artistic material around us, within us, amongst us... as sources of creativity, narrative storytelling, and aesthetic expressions. To slowly peel away the precepts and vestiges of our layers of urban life, was perhaps, one of the most unexpected and rudimentary rediscoveries I encountered. The second week in the heart of Vienna saw to it that the thoughts, conversations, and insights gained in the countryside became poignant and contemporary, as we sought to connect that experience within the familiarity of a studio, stage, and

audience. We reflected upon the heritage of the Sculptors' House while immersed in the urban architecture. Aware now, that the stage is a city and the performance is existence“.

Johnny Jan-Pong Tu

„As unusual as it may seem, the combination of sculpture with multiple forms of dance" and performance" based practice makes perfect sense. What they share is an interest in gesture " as a way to initiate new encounters, as exploration of what the body does to itself, as an ethos ", and paying attention to the multiple registers of gesture is an urgent matter, not only because the digital society is increasingly involving us on the level of affects and non-representational processes of communication. But also because gesture facilitates exchanges across different milieus of aesthetic practice without having to resort to a shared spoken language as the main and often exclusive means of collaboration and the sharing of ideas. Gesture is a way of making in common, allowing us to both explore and engage with who we become when we relate. As the ChoreoLab continues to pursue an artistically and intellectually ambitious agenda of creating new forms of gestural, sculptural making, it also creates new spaces and formats for encounters that cut across both the arts and existing academic divisions of labor“.

Soenke Zehle - Media Theorist, University Saarbrücken

„After participating in the activity this year it's just like I've gotten reborn. I get to recognize my self-existence once again, and redefine the definition of art performance. The deepest lesson in the exercise turns out that there's no final ending of performance art. More closely speaking, all the daily routine and the relationship between people, things, objects other than ourselves, that is the fundamental of shaping how we innovate, how we use our body while we are living and existing in the world. There is no need to think about whether you are on the stage or not. Instead we should take a few moments to feel the relationship between us and the surroundings, that is how we make the most natural and harmonic way to perform. Through the long discussions there is a feeling that the performance art is still closer now than before. Thanks to the ICLA I have great memories, it will push me to accept more challenges and come back eventually“.

Wan Ting Liao

„This is my first time participate the ICLA, I really enjoy the schedule setting, each day was facilitating by one tutor, and we were able to enjoy the whole day immerse with the teaching or guiding direction, also the openness about the form and formless through the whole process in ICLA. I also love the deep and fluidity dialogue between all the participants. The research field of ICLA was big and receptive. The journey from nature to city was well planned and thoughtful, after the Country Lab I was able to have a richer soul, with the nature beauty and also deep calmness going to the City Lab. In the CityLab I was very inspired by Sebastian Prantl: the skill of guiding the individual within the performance skill or open up the awareness of one's possibility. Cecilia Li's music is the heavenly sound and gives the CityLab a different dynamic and live energy. I was invited to give a day of facilitating in the CountryLab. It was the last date in the Country Lab tutoring, my style or choice I have, was letting the first 3 days of CountryLab experience sinking more deeply, and allow the group to have time to be by themselves " to share " to go on a personal journey in the beautiful and the historic richness in St. Margarethen. I want to thank all of the trust and sportive atmosphere I have received in the ICLA. For me the ICLA gives me one's soul to be awoken through the very HUMAN sharing, the openness and generosity of the program direction was given and/or directed by Cecilia Li and Sebastian Prantl, their richness in their artistic background, and also caring of the human evolution in life and art, was very touching. I am very fortunate to have been able to join and to be welcomed. It gave me a very positive impact after the trip, now I am more aware of the holistic view and perspective of the elements we encounter playing and while working with others. I am being able to go further with myself and trusting my own autonomy and group communion, and will keep playing the dance between autonomy and communion. ICLA is the light of dance in human future.

Mei Kuang Li - Choreographer, Active Movement Practitioner

