

“Use what is lying dormant”

(KARL PRANTL'S WORDS AS AN INTRODUCTION)

Prantl is a distinguished champion of cultural affairs! Whoever falls into his hands is asked to do something for the progress of art. He's very aggressive in this respect.

On the other hand these works exude an incredible calm and reassurance.
Monoliths – altars – words for these forms.

Shapes without wild expressive gestures. Containing unbelievable intellectual concentration. Never pure formalism ... great mastery.

That is the proper view according to ancient theory, a penetration of matter. This meditative character is like that.

In this way these objects have great composure, I would even say humility.

They are compressed into a whole, which is inwardly essential. They live through a restraint that does not diminish them. Great simplicity free of any banality.

Not at all meaningless but of a simplicity that was extolled and debated by mediaeval mystics. Of an incredible consolidation around the one.

What confronts one here is the revealing power of being. With great force. But at the same time a confrontation with nothingness. A dialectical confrontation.

However, not with the nothingness that is nothing, but a being in a form that does not communicate but rather has the character of the Indian Nirvana or the transcendental character of a Christian mystic. The indescribable, the unspeakable, the inaccessible.

... Prantl is a sculptor of theologia negativa. In his objects, the signs, references, and imagery are still present. They have the character of an instantly lucid reality, yes even of a higher reality.

And that happens without mystification, dogmatic enigmas, without magic: in pure incontestable forms or in the very animated dialectics of classically closed form, and the softening of raw material, the crumbling of the monumental.

He devotes himself to the material, a real love of the material in the sense of Teilhard de Chardin and his hymn to the mater materia. But in this matter is a vast, numinous terror that cannot be ignored.

As a theologian, it appears to me that, despite this, he does not create idols, fetishes, items of magic but rather objects that are open to the transcendental.

It is thus a great pleasure for me that this studio exhibition has come into being.

(In reply to the question from the audience, “Is this a reconciliation?” Mauer answers, “I've always appreciated him.”)