

A performance series | Akemi Takeya

Untitled. Gliding Soul. Abstract Object. Extravagant Vagrant. Classical I Artist. Antique Computer. Silver Snake. Defective Professor. Shrieking Rabbit. Quick Watch. Revolving Speaker. Aggressive Buddhist. Jet Pin. Your Fun. Dalia Lana. Gnashing Crocodile. Orange Onion. Nameless Dog. Acrobatic Mummy. Handicapped Soldier. Random Vacuum. Sour Moon. Negative Object. Bubble In Bubble. Dried Fly. Colourless Flower. Half-Naked Spirit. Magical Junkie. Inanimate Object. Biting Doll. Conceptual Pig. Sense Collector. White Elephant. Bodily Body. Spiral Shipwreck. Electric Clover. Phantom Tail. Tropical Shellfish. Sweet Rock. Mother Kicker. Homeless Ant. Animated Object. Bitter Soap. 5 Year Old Child. Autistic Sponge. Triangle Maze. Metaphor Toaster. Water Pencil. Academic Cow. Pop Beans. His Cruel Sister. Self Educator. Theoretical Octopus. Wild Woman. Squared Pumpkin. Selfish Daughter. Hybrid Identity. Twisted Pipe. Happy Monkey. Yellow Sky. E Flood. Model X⁸. Violet Radio. Silent Object. Iron Neuron. Drowning Fish. Mumbling Poet. Wind Cat. Air Conditioned Lover. Lovely Exhibitionist. Positive Object. Black Bonsai.

LEMONISM x the ISM

LEMONISM is conceptualised as a performance series from the item #00 to #71. Each performance focuses on an "ISM" which becomes subject of a physical examination. "**LEMONISM x the ISM**" means that **LEMONISM** is confronted with the "ISM": it is a kind of battle with the ISM" and a bodily investigation of different art movements of the 20th century. Takeya paraphrases, counteracts and deconstructs ideas and strategies from different historical "isms" in art and transfers them into her very own universe of **LEMONISM**.

LEMONISM focuses on the body as material of "the I" including 72 items in a trial of finding a new perspective to present the body, which aims to reconstruct the way of body definition Akemi Takeya has established till now. She examines this performance in the public – the presentation of this action through the 72 items is featured as the transmission for implementation of the body and as the transaction for exposition of body. So that the body is re-identified in a transfiguration and through the action.

The choreographer Akemi Takeya turns into a different character according to the particular "ISM", takes over specific movement patterns and methods in order to approach the particular art movement. In the art space of the Leopold Museum, in her lemon circle, that is representing the whole universe in the shape of a mandala, times and spaces are put into relation.

LEMONISM refers to the Mandala (= circle), which derives its origin from a spiritual and ritual symbol in Hinduism and Buddhism, representing the universe. Akemi Takeya adapts the basic form of a circle in a square and transforms it to the stage arrangement: 72 lemons are put in a circle on the floor. Each of the lemons is labelled with the name of an item and its particular number: #00 - #71. Akemi Takeya positions at a central point on the performance set and follows the 72 items in a circular movement. The 72 items are on the one hand connected to parts of the body – the body is divided into 72 parts. On the other hand they relate to an "ISM" selected from already existing "ISMs" in the world." Both are connected through the item, which is an associative title unfolding unknown connections between body and "ISM". In an approach that is rich in imagery both traces are brought together revealing poetic and unforeseen relations between the body and the "isms" of our world. (see "Index of 72 items / 72 body parts / 72 ISMs", page 9).

"The lemon becomes a metaphor and a vessel for transforming each of the 71 items, a means of imprinting or personifying nature itself. Flesh acts as flesh, juice for blood, cut for cut."

Konzept, Choreografie & Performance **Akemi Takeya**
Visual Environment **Michael Loizenbauer**
Scenography **Hannes Wurm**
Artistic Advisor **Armin Anders**
Communication & Dramaturgical Assistant **Anna Etteldorf**
Music **Akemi Takeya**
Composition **Noid, Sebastian Bauer**
Sound **Sebastian Bauer**
Project Administration **Vladimir & Estragon**
Assistant **Therry Forstenlehner**
Project Management **das Schaufenster**
Cooperation **ImPulsTanz – Vienna International**
Dance Festival, Leopold Museum, mumok – Museum Moderner Kunst
Stiftung Ludwig Wien, WUK – Werkstättenbereich
Residence **nadaLokal**
Supported by **Wien Kultur, BKA**
Production **IMEKA**

IMPULSTANZ | WUK IMEKAprDUCTION

*Vienna International
Dance Festival*

mumok



**LEOPOLD
MUSEUM**

**WIEN
KULTUR**

BUNDESKANZLERAMT | ÖSTERREICH

Documentation



previous steps in the development process of LEMONISM

LEMONISM x ACTIONISM

mumok, 21st and 25th July 2015; 19:30

in the framework of ImPulsTanz – Vienna International Dance Festival 2015

in cooperation with mumok Musuem Moderner Kunst Stiftung Ludwig

In “Lemonism x Actionism” Akemi Takeya confronts Actionism with her idea of Lemonism: She sets up a battle between the two concepts, adapts and re-enacts the strategies of Actionism. The world premiere and the kick-off of the performance series was presented in the exhibition “My body is the event – Viennese Actionism and international performance” at mumok (Museum of Modern Art Vienna) in the framework of the series “Redefining Action(ism)”, a collaboration between mumok and ImPulsTanz – Vienna International Dance Festival 2015.

LEMONISM x ACTIONISM

mumok, 3rd October 2015; 19:00, 21:00, 23:00

in the framework of ORF Long Nights of the Museums

After the great success of the premiere the performance was invited to “ORF Long Night of Museums” at mumok Wien. The performance was shown three times on this evening and watched altogether by about 1000 visitors. For this occasion the performance was adapted to a new spatial surrounding, which already proved the potential for adaption in different spaces and context which will be proceed with the performance series.

LEMONISM x JAPONISM & MINIMALISM & SYMBOLISM & ACTIONISM

Leopold Museum, 28th July 2016; 19:00 // 30th July 2016; 19:30 // 1st August 2016; 19:15

in the framework of ImPulsTanz – Vienna International Dance Festival 2015

For ImPulsTanz 2016 Akemi Takeya develops three completely new performances for the lower atrium of Leopold Museum. Furthermore she presents *LEMONISM x ACTIONISM* which premiered last year at ImPulsTanz. In a three-day long Gesamtkunstwerk the flesh of fruit and humans, ritual and ecstasy meet 20th century art! A journey through different periods of art not that is not bound to any chronology.

Japanese culture meets expressions of the soul, Butoh meets a game of the unconscious, geometrical abstraction meets ecstatic rituals, a (live) video installation meets the concrete body, fine art meets contemporary dance.

LEMONISM x ACTIONISM

SESC Consolação, São Paulo, 10th and 11th November 2016; 20:00

For two performances in Brazil, *LEMONISM x ACTIONISM* was presented in a new version transferring the performance created in a museum space into the black box theatre of SESC.

upcoming steps in the development process of LEMONISM

The following projects will be realized as ***LEMONISM Vol. 2*** in the framework of **ImPulsTanz – Vienna International Dance Festival 2017** in different formats such as **theatre and museums version, video and installation.**

LEMONISM x CUBISM

Takeya's movement method of the "breath body" is the starting point for the development of the performance. This physical method that is based on the idea that there is a gap between the material and the inner body will be extended. How can this gap between those concepts be expressed through the means of dance and movement? The video projection that is the background for Akemi Takeya interpreting the selected lemons visualises the split between the imagined and the real body in a visual and picturesque way, through mirror images, delays and distortion of the recorded material.

LEMONISM x SURREALISM

Takeya develops a practice of "automatism" as a method derived from the surrealists in which words, signs and movement from the unconscious flow through the body. Takeya's body turns into a medium that becomes permeable for the unconscious. She dives into her creative fountain, in order to redefine the origins of her art work. What is concealed in her?

In the performance Takeya presents her "automatism" method live while she is being recorded on video and the video material simultaneously displayed in the space. After the act of "automatically" generating words, images and movements Takeya will react on what she just unconsciously produced and will develop performative sequences based on this material.

LEMONISM x DADAISM

Takeya observes the international art movement of Dadaism and exposes the nonsense that its followers used to face the world. How can an art movement that was negation itself and opposing all artistic trends in the years between the wars of the 20th century be transferred into the 21st century?

Takeya is playing the piano and raises questions that unmask the absurdity of life. She develops a dialogue with the 72 elements of her "Lemonism" universe, confronting them with the social and political issues of our time.

Index of the 72 Items / 72 Body Parts / 72 “ISMs”

Item	Body Part	“ISM”
00. Untitled	Internal Organs	ACTIONISM
01. Gliding Soul	Top of the head	SYMBOLISM
02. Abstract Object	Middle of the forehead	MENTALISM
03. Extravagant Vagrant	Left eye	EXISTENTIALISM
04. Classical I Artist	Tip of the nose	ABSOLUTISM
05. Antique Computer	Left ear	PRAGMATISM
06. Silver Snake	Tongue	SOPHISM
07. Defective Professor	Left clavicle	RATIONALISM
08. Shrieking Rabbit	Left shoulder	OPPOSITIONALISM
09. Quick Watch	Left armpit	FUNCTIONALISM
10. Revolving Speaker	Left scapula	CONVENTIONALISM
11. Aggressive Buddhist	Left upper arm	ASCETICISM
12. Jet Pin	Left breast	MONOPOLISM
13. Your Fun	Middle of chest	DADAISM
14. Dalia Lana	Left rib	DUALISM
15. Gnashing Crocodile	Left elbow	VANDALISM
16. Orange Onion	Lower abdomen	POPISM
17. Nameless Dog	Left lower arm	NIHILISM
18. Acrobatic Mummy	Left hip	SENSATIONALISM
19. Handicapped Soldier	Left crotch	RADICALISM
20. Random Vacuum	Left ass	EGOTISM
21. Sour Moon	Left sit bone	CRITICISM
22. Negative Object	Left wrist	DESTRUCTIONISM
23. Bubble In Bubble	Left palm	SKEPTICISM
24. Dried Fly	Back of the left hand	PESSIMISM
25. Colourless Flower	Left fingers	PARADOXISM
26. Half-Naked Spirit	Left thigh	TAOISM
27. Magical Junkie	Left knee	ANARCHISM
28. Inanimate Object	Left calf	ANIMISM
29. Biting Doll	Left ankle	PRIMITIVISM
30. Conceptual Pig	Left instep	POSTMODERNISM
31. Sense Collector	Left heel	ECLECTICISM
32. White Elephant	Left arch of the foot	MONARCHISM
33. Bodily Body	Left ball of the foot	PHYSICALISM
34. Spiral Shipwreck	Left toes	REINCARNATIONISM
35. Electric Clover	Clitoris	HEDONISM
36. Phantom Tail	Coccyx	CUBISM
37. Tropical Shellfish	Vagina	FEMINISM
38. Sweet Rock	Right toes	FETISHISM
39. Mother Kicker	Right ball of the foot	FASCISM
40. Homeless Ant	Right arch of the foot	SOLIDARISM
41. Animated Object	Right heel	ACTIVISM
42. Bitter Soap	Right instep	PERFECTIONISM
43. 5 Year Old Child	Right ankle	INDIVIDUALISM
44. Autistic Sponge	Right calf	HIKIKOMORISM
45. Triangle Maze	Right knee	CONSTRUCTIONISM
46. Metaphor Toaster	Right thigh	CAPITALISM
47. Water Pencil	Right fingers	IMPRESSIONISM
48. Academic Cow	Back of the right hand	ACADEMICISM
49. Pop Beans	Right palm	INTUITIONISM
50. His Cruel Sister	Right wrist	SADISM
51. Self-Educator	Right sit bone	SELF-DETERMINISM
52. Theoretical Octopus	Right ass	LOGICISM
53. Wild Woman	Right crotch	TRIUMPHALISM
54. Squared Pumpkin	Right hip	FORMALISM
55. Selfish Daughter	Right lower arm	EGOCENTRISM
56. Hybrid Identity	Bellybutton	COSMOPOLITANISM
57. Twisted Pipe	Right elbow	FANATICISM
58. Happy Monkey	Right rib	OPTIMISM
59. Yellow Sky	Solar plexus	ILLUSIONISM
60. E Flood	Right breast	ABSURDISM
61. Model X ⁸	Right upper arm	MINIMALISM
62. Violet Radio	Right scapula	JOURNALISM
63. Silent Object	Right armpit	AESTHETICISM
64. Iron Neuron	Right shoulder	VITALISM
65. Drowning Fish	Right clavicle	HEROISM
66. Mumbling Poet	Throat	SURREALISM
67. Wind Cat	Right ear	SPIRITUALISM
68. Air Conditioned Lover	Between 2 & 3 lumbar vertebra	LIBERTARIANISM
69. Lovely Exhibitionist	Right eye	EXHIBITIONISM
70. Positive Object	Spine	PERSONALISM
71. Black Bonsai	Hair	JAPONISM

LEMONISM x JAPONISM

In *LEMONISM x JAPONISM* the Japanese performer, based in Vienna since 25 years, confronts herself with the duality of her existence between the cultures and counteracts the western gaze on Japanese art. In doing so, she draws on traditional Japanese music and dances, on classical Buyoh and avant-garde Butoh dance. Alike a mirror image she takes over the movements of the 1780 developed Kurokami (“Black Hair”), in which a courtesan mourns after her ex-lover. She copies Tatsumi Hijikata, the inventor of Butoh, the “Dance of the Revolt”. This “Dance of Darkness” from the 1960s/70s rebelled against traditional forms of Japanese dance and theatre and resisted at the same time the import of modern Western dance. In her subjective involvement with the dance heritage and the cultural projections between East and West Takeya scrutinizes identities and gender constructions, always in between Japanese and European culture.



photos: Karolina Miernik

In this traditional Japanese dance, the male dancer plays a woman emphasizing mood and emotion in a dramatic narrative about “Black Hair”, with which she recalls her lover, with whom she shared the night, while she is sleeping alone on a single pillow with her hair spreading out. She desires him and spends all the time with her melancholy memory. Time passes. Her chilled thoughts accumulate, while the falling silver snow is piling up outside. It seems like her hair is turning grey. In olden times hair was not only a sign of beauty, but also a sign of magical potency, sexual desire and power. And in this contemporary Avant-Garde, Post-War Dance, the male performer presents a girl who lives in his male body and tears off the darkness. He is the founder of Butoh, a Japanese art movement in the 1960s and 70s which came out of rebellion against traditional dance and theatre, influenced by Japanese aesthetics and western modern dance, particularly Mary Wigman. It's never supposed to be simply “Japanese Art”.

Now I am going to lead over to my story of the “Black Hair” and the “Girl”.

—
He keeps one of his sisters alive in his body, and I keep my father alive in my body. He clings to me. As always, he buries himself deeply in my flesh. Stuns my centre of perception, which could make an end of those fantasies, which could react to that pain. I come to a standstill, whatever my father, this clinging thing, may do with me. He is wandering about in search of his body in my body.

LEMONISM x MINIMALISM

The features of the 1960s art movement aiming for reduction and clear, geometrical forms become the aesthetic guiding theme for Akemi Takeya's performative investigation. She becomes a geometrical sculpture herself while her body is imprinted point by point, becoming abstract and fragmented. In Takeya's lemon universe the minimalism is connected with the item "Model X⁸", with the exemplary. For her performance at Leopold Museum Egon Schiele becomes the model for the ingenious artist, the postures of his artist models turn into the prefiguration for the physical enactment. Schiele's art is transformed into a model which Takeya uses to go through her vocabulary of minimalist shapes and body language turning the exemplary into abstract.



Leopold Museum, July 2016, photo: Karolina Miernik

i **61. model x⁸** methodically handles the job one by one, as a stranger in the mirror, while **62. violet radio** broadcasts a daily journal of every transfiguration of each single item of the 72 designations on the planet x. here, starting at **63. silent object** which is a world of wabi sabi, a japanese aesthetic school of philosophy, which is the beauty consisting of **64. iron neuron**, the immortal life, and besides **65. drowning fish** dreaming a hero has just arrived at the stone garden out of the japanese ocean. it seems to be still alive. oh lord, someone is coming closer very far away from anywhere else. that's **66. mumbling poet**, the automatic writer who brings a pet **67. wind cat** that is elaborately made of purified human breath, shifting from the right to the left hemisphere of the human brain at will, flexibly changing the size of its ego, adjusting itself to the size of the human ego, and able to smartly metamorphose into any type of woman. attention! the wind cat metamorphosed into a woman right now. she is a self-styled **68. air conditioned lover** having a relationship with the culture king. well, she lost the remote-control device for love, needs help to find it again, in order to play a social bitch. i **69. lovely exhibitionist** recently had a solo show entitled "**71. black bonsai**" in the "**00. untitled**" museum, directed by ms imeka, the **03. extravagant vagrant**, who is a descendant of the poet arthur rimbaud and has been living in austria for more than 20 years. the director of the untitled museum often presents works of **04. classical i artist**, who gives workshops – "feelers" – to find her own originality and creativity, based on the connection between the "embryonal breathing technique" and the perceptive faculties that have become atrophied in civilization; the "feelers" of man like those of insects become possible to revive. the exercise is a kind of circular breathing technique of inhalation from ashore and exhalation out of the mouth in a squatting position, in order to become a **70. positive object** through the effect of detoxification of the deconstructive negative energy as a poison against creativity. in addition participators of workshops have an opportunity to do transcendental

mediation instructed by mr lynch. after this meditation we are able to touch the invisible **01. gliding soul** of ourselves, even of others, and we may feel absolute peace in our mind as **02. abstract object**. iii **05. antique computer** is running counter to the past in high speed, while all the zeitgeist information of the 50^s, 60^s, 70^s, 80^s, 90^s, the 00^s is now held up from the database at the ... central memory system, where the historical and hysterical **06. silver snake** still has been keeping non-stop talking like sneezing to push the dust out of the nose or like a dog shaking its body to get rid of the water on its wet fur. so, the user of this computer is **07. defective professor** who is a rationalist and keeps a pet **08. shrieking rabbit** giving a signal in a shrill voice every 20 seconds, which he carries on the left shoulder all the time. both of them are obsessed with following the functional time of **09. quick watch** hidden in the left armpit of the professor, where we can flexibly set up the speed of time as needed. the sound of the computer comes out of the **10. revolving speaker**, where the monopolists do a competition in which the **12. jet pin** flies out of their left breasts one after the other every second. the **11. aggressive buddhist** is the one who cleans up the pins on the ground as a part time job for money, in order to buy sex in the city. iv could it be **13. your fun** as follows? **14. dalia lana**, the female dj who is enigmatic, disciplinary, irresistible, poetic, dramatic, pathetic, cosmic, mystic, unpredictable, dangerous, risky, sensual, graceful, joyfully playing music at her gig in the night club, besides writing an autobiography, entitled "capricious life", which explores a long term delirium of her childhood about a **15. gnashing crocodile** biting her left elbow. **16. orange onion** is made by a pop artist and its skins are peeled one by one, and the **17. nameless dog** on a street eats all its skins, after running away from the supermarket without paying the bill, in addition it bit the sales assistant there. could it be any advantage of freedom of the nihilist? **18. acrobatic mummy** sensationally jumps and turns in the air and lands on the earth on its left waist, similar to a fish flying up from the ocean. **19. handicapped soldier** whose left crotch was injured goes jogging every morning. **20. random vacuum** that belongs to the person who is an egoistic asshole, the sucker uses the force of verbal violence to acquire goodness in the world. well, he stumbles 3 times a day at least. what for? v **21. sour moon** is a phenomenon from which we turn to **22. negative object(s)** and start asking question after question. it happens when the half moon appears at night, 0:00 a.m. in the eastern sky. that's the game, so-called **23. bubble in bubble** from a critical and cynical point of view on any suspicions on life and death. once, it happened to a couple on an asian cruise ship to vietnam en route to japan. g: "why are you carrying **24. dried fly** on the back of your left hand?", o: "why didn't you save its life?", g: "do you mean that i had to feed it, your belongings?", o: "where could i get a **25. colourless flower** to feed it?", g: "could it be transparent like a soul?", o: "could my soul be black?", g: "are you wandering off through the dark blind alley now?", o: "can you touch the **26. half-naked spirit** there?", g: "do you mean that i am a half-baked one?", o: "well, why don't we join the party hosted by **27. magical junkie** tonight?", g: "who is that?", o: "do you remember that a person ate the dried fly on the dead human body of **28. inanimate object** during the ritual of japanese animism?", g: "are we good enough to be in favour of a critical and cynical point of view on any suspicions on life and death?". at this moment the ship went aground on the coast of vietnam, sinking with bubbles in bubbles. vi **9. biting doll** is a primitive creature made by the conspirators against the happy monkey, just now biting the left ankle of **30. conceptual pig**, the postmodernist who is in the habit of scratching his brain, hatefully arguing with the **31. sense collector** who selects according to the eclectic method, which is hidden under the left heel. their topic is the **32. white elephant**, the monarchist made from paper clay, who actively governs the **33. bodily body** collecting sense from the air, storing it in the left ball of the foot and sailing in a **34. spiral shipwreck** where people move their platonic bodies beside the bodily body, to masturbate by c_l_i_t_o_r_i_s, the **35. electric clover** using the **36. phantom tail** extended from the tailbone. they actually wanted to demonstrate a spontaneous body motion of flash-mob, using the phantom tail in front of the public, but some hesitate whether they could do it or not, because they feel ashamed about a visible asshole, replanted to masturbate secretly. is any one else shocked by this? vii the feminist has a beautiful **37. tropical shellfish** between her legs, which is the most obsessive body part since apes began to walk upright, and the most attractive cultural and political topic ever. she is firmly grounded with hard tough toes like a rock towering into the sky, which sometimes falls into pieces, turning into **38. sweet rock**, the delicious snack that is scattered here and there on the ground. now the woman looks for some sweet rocks for her pretty baby which she carries on her back, the so-called **39. mother kicker** who violently kicks its mother's back, while the mother is giving it a pillow talk about the story of adam & eve. **40. homeless ant**, the loner clinging to the woman's right arch of the foot lives alone in solidarity; very soon it is going to vanish indefinitely into the sweet rock, in order to get intoxicated. mr browning said that isolation is a form of social chicken pox. someone comes closer and crushes the ant using the right heel, which is activated as an **41. animated object**, the indiscriminate murder. the perfectionist washes his body using **42. bitter soap**, the **43. 5 year old child** plays making a soap bubble while singing a song of "ba-bal-ball" using the **44. autistic sponge** belonging to the hikikomori who is the sucker of all the human pleasures in the world. viii **45. triangle maze** is constructed by a capitalist and can be found in villages across the countryside of austria, where **46. metaphor toaster** is set up by the capitalist in a small yellow house. a lot of painters who paint using a **47. water pencil** visit the yellow house, in order to find a motif, so that artistic thoughts are coming out of the metaphor toaster as if baked. **48. academic cow** made the keywords of a shutdown code for the triangle maze. by the way, **49. pop beans** means that tons of beans are popping with an echoing crackling sound throughout the maze. **50. his cruel sister** broke out of the entrance of the maze, in order to find her little brother who wandered off somewhere in it. she enters with the **51. self-educator** who often speaks to herself following a monologue-the self-education-system in free association to connect one context with another to make diversity and inclusion to make any sense to be awakened in a world to be managed that is designed in the way of communication with each other who proves any idea in front

of the public who would be surprised by a theoretical method made by the **52. theoretical octopus** to construct fundamentals that keep going on in a life of their own to approach sex/gender, mental/physical abilities that cause trouble with the social system in an indexical order. viii

53. wild woman lives according to the principle of triumphalism, she is in the habit of giving a punch to the **54. squared pumpkin** belonging to the **55. selfish daughter** who has a tattoo of the symbol of **56. hybrid identity** around her bellybutton. she perfectly archives all her wishes, carrying a **57. twisted pipe**, a good-luck mascot, with her all the time and copies **58. happy monkey**, the optimist. to be always optimistic, she casts a spell on herself by hitting her right rib and using the power of her solar plexus, while she lets the blue sky turn to **59. yellow sky**. she loves the electric leakage of emotional disaster or exaggerated excitement, the so-called **60. e flood**. by the way, do you know any adjective beginning with the letter e?



Leopold Museum, July 2016, photo: Karolina Miernik

LEMONISM x SYMBOLISM

Opposing the impressionism which focused on the reality of the painted colour on the screen, the symbolism originated as an artistic and literary movement professing that ideas could be conveyed through symbols and being interested in the meaning beyond the shapes, lines and colour, beyond that what supposed to be real. Ecstasy, dream, obscurity and mystery, riddles and metaphors – this features that characterise symbolism are transferred by Akemi Takeya into a dreamlike game that obeys the laws of coincidence and unpredictability. A translation of possible and impossible ideas.



Leopold Museum, July 2016, photo: Karolina Miernik

00. UNTITLED

Shove the rod down your throat – as far as possible!

AKEMI TAKEYA

01. GLIDING SOUL

Balance the rod on your head and extend it from both ends towards the horizon: as if with a magnet, draw the souls of people from all around towards and into yourself.

ANGELA KUBIN

02. ABSTRACT OBJECT

From the *Third Eye Chakra* emanates a brilliant shaft of light. Balance the rod on the shaft of light.

GOATAMA SIDDARTA

03. EXTRAVAGANT VAGRANT

Look up at the sky and balance the rod on your right eyeball. Show the world a false smile. Say it out loud: I am different from you!

HEINRICH BUCKOWSKI

04. CLASSICAL I ARTIST

Wait until the entire sky becomes yellow. Balance the rod on the tip of your nose. Ask whether there is a We Artist.

AKEMI TAKEYA

05. ANTIQUE COMPUTER

The rod is a loudspeaker. What is your favourite song from your favourite decade? Listen closely with your left ear, and sing along.

STEFAN JOB

06. SILVER SNAKE

Balance the rod on your tongue. Speak as if you were sneezing heavily, in order to get all the dirt out of your nose all at once.

SOFIA HIPPIAS

07. DEFECTIVE PROFESSOR

Touch the left clavicle with your left hand. Answer the following questions either with yes or with no: Do you know how to express yourself well with a simple vocabulary? Do you know how to get older without losing your physical and mental abilities? Do you know how to handle that which remained behind?

ALEXANDER BELL

08. SHRIEKING RABBIT

Balance the rod on your left shoulder. Yell so piercingly and loudly that it hurts. The rod should remain motionless on your shoulder.

YUKO OYA

09. QUICK WATCH

Use the rod to measure time in the vertical axis.

JANINE SCHWEIZ

10. REVOLVING SPEAKER Put the rod on your right shoulder blade and hold it there. Your right arm and your right hand are a wing.

Be a sphinx of the 21st century!

JOHANN S. MILLER

11. AGGRESSIVE BUDDHIST

Kneel on the ground and balance the rod on your head. Hit your left upper arm with your right hand.

Always take care that the rod does not move!

CHRISTIAN BUDE

12. JET PIN

Throw the rod up into the air. Hit the descending rod with the tip of your left breast. The rod stays in the air!

CLAUDIA BOW

13. YOUR FUN

Be capricious!

MARK DUSCHAMP

14. DALIA LANA Regard yourself closely in the mirror. Find one attribute which best describes you here and now!

TENZIN TAKEYA

15. GNASHING CROCODILE Bite into your left elbow. Use the rod for assistance.

JAN BASKIAT

16. ORANGE ONION

"Imagine there's orange and onion, it's easy if you try. No matter which one is below, no matter which one is above. Imagine all the people, making it pop-up ..."

JOHN LEMON

17. NAMELESS DOG

Push the upright rod to the ground with your left underarm. Think about Nothing!

FRIEDRICH NITSCH

18. ACROBATIC MUMMY

Lie down on the ground. Put the rod onto your left hip. Bounce up with your entire body and at the same time make a 360 degree turn.

DANIEL HIRST

19. HANDICAPPED SOLDIER

Lie down on the ground. Be a soldier, heavily wounded in the loin. Be dramatical, stand up and walk!

ABELARD HERZ

20. RANDOM VACUUM

Lie down on the ground. Be a soldier, heavily wounded in the loin. Be dramatical, stand up and walk!

ANTON SELLA

21. SOUR MOON

The moon becomes a lemon. Fly to the moon. Let go!

SUSANNE MONTAG

22. NEGATIVE OBJECT

Take the rod. Kill the rod! Kill yourself!

EDUARD GLOCK

23. BUBBLE IN BUBBLE

Forget the rod and repeat after me: DouBle BuBBle in BuBBle that is trouBle BuBBle in DouBle trouBle, which is impossible to make BuBBle of DouBle in trouBle BuBBle DouBle BuBBle in BuBBle that is trouBle BuBBle in DouBle ... Repeat x X8 AKEMI TAKEYA

24. DRIED FLY

Play someone who is dying. Let yourself and the rod fall to the ground. Show the back of your left hand!

NICOLE KITT

25. COLOURLESS FLOWER

Polish your left fingers with the rod. Think of a flower in a colourless world!

JAN FARBE

26. HALF NAKED SPIRIT

Let yourself hang!

DAO

27. MAGICAL JUNKIE

Put the rod upright on your left knee. Let the rod wave like a flag in the wind without using your hands.

ALI MOHAMMED

28. INANIMATE OBJECT

Hold the rod to your left calf. Internalise your posture!

CINDY SCHAMANN

29. BITING DOLL

Play Chucky from "Child's Play" and bite a "Happy Monkey". Don't worry, be happy now!

THOMAS HOLLAND

30. CONCEPTUAL PIG

Step onto the rod with the back of your left foot. Shriek like a pig without uttering a sound!

ROBERT NIERE

31. SENSE COLLECTOR

Step onto the rod with your left heel. Stamp your left heel in the rhythm of your heartbeat. Perceive each individual impulse and record it.

CARL SAURA

32. WHITE ELEPHANT

Put the rod on the arch of your left foot. Lift the rod up as high as possible. The height achieved indicates your social status.

FRANZ JOSEF

33. BODILY BODY

Balance the rod on the ball of your left foot. Show all your talents! When the rod falls, keep your position for 72 seconds.

JOACHIM LÖWE

34. SPIRAL SHIPWRECK

Put the rod on your left toes. Throw the rod up and turn once around your axis. Catch the rod with your head.

BRUCE NEUMANN

35. ELECTRIC CLOVER

Clamp the rod tightly between your legs. Make a fire!

SASKIA GRAU

36. PHANTOM TAIL

Take up the Yoga Dog Position. Balance the rod on your tailbone.

PABLO PRAQUE

37. TROPICAL SHELLFISH

Open your clam with the rod!

KATIE ACKER

38. SWEET ROCK

Put the rod on your right toes. Tell the story of Adam and Eve in your own words.

ADAM EVA

39. MOTHER KICKER

Are you a Mother Kicker?

YUMI TAKEYA

40. HOMELESS ANT

An ant is sitting on the arch of your left foot. Give the rod to the ant and tell it to balance it on its head.

GUY BROWNING

41. ANIMATE OBJECT

Lie on the ground and balance the rod on your right heel. Cautiously change to the left heel and keep balancing the rod.

NELSON MANDARIN

42. BITTER SOAP

Slightly lift up the right foot and keep it up. Balance the rod on the back of your right foot. Remain motionless for 72 seconds.

BRUNO LEE

43. 5 YEAR OLD CHILD

You are a 5 year old child. Play with your rod.

OSKAR TROMMEL

44. AUTISTIC SPONGE

Try to become as small as possible. Bring your body into an embryonic position. Balance the rod on your right calf.

ARNOLD BÜCHLIN

45. TRIANGLE MAZE

Draw a triangle on the ground with your right knee. Use the rod as base line.

ALEXANDRA ROTSCHENKE

46. METAPHOR TOASTER

Run in one place – like on a conveyor belt! Run until total exhaustion!

ADAM SMART

47. WATER PENCIL

Remember a picture by Monet or Degas or Klimt or ... Draw it in the air with your right fingers. Get into the image!

THOMAS ANDERSON

48. ACADEMIC COW

Imitate an animal and walk on all fours. The animal balances the rod on its right palm.

HANNES MACKART

49. POP BEANS

Burning beans are flying from your right palm. Strike the beans far away with the rod – like with a baseball bat.

SHIGEO SHIMO

50. HIS CRUEL SISTER

Have you ever been cruel to your brother?

AKEMI TAKEYA

51. SELF-EDUCATOR

Lie on the ground, and with the rod whip your right pelvic bone. Speak soundlessly: ... diversity and inclusion to make any sense to be awakened in a world to be managed that is designed the way of communication with each other who proves any idea in front of the public who would be surprised by a theoretical method to construct fundamentals that keep going on in a life of their own to approach sex/gender, mental/physical abilities that cause trouble with the social system in an indexical order, which is to cross the Gürtel, Vienna ...

AKEMI TAKEYA

52. THEORETICAL OCTUPUS

Sit with your right ass cheek on the rod lying on the ground. If you had eight ass cheeks, with which one would you sit on the rod?

KARL GÖDEL

53. WILD WOMAN Take up a victor's stance with the rod in your hand!

RENEE REIFENSTRAHL

54. SQUARED PUMPKIN Make yourself quadratic!

KASIMIR MACKWITSCH

55. SELFISH DAUGHTER Balance between self-empowerment and self-denial!

AKEMI TAKEYA

56. HYBRID IDENTITY Hold the rod to your navel and hold it up. Let the rod grow through your body.

YAYOI KUSADA

57. TWISTED PIPE Stretch out your right hand and hold the rod along your hand. Turn your right elbow as often as you're old.

JOSEF STAHL

58. HAPPY MONKEY

Hit your right ribs with your right hand. You are now an ape. Play with the rod and laugh loudly!

CHEETAA

59. YELLOW SKY

Tokyo, 1981: The bloke who slipped into me. In that moment of brief slumber. He is sitting on my soft lips – hopping, jumping, he begins to play. Suddenly he looks into my eyes and says: "I am the yellow elf, sprung from the Mother Sun. Your power is highest, highest your power, when the

black of your eyes turns into yellow." When the earth lets fall the black curtain, my scenery becomes the canvas of dusk. A whiff of sky, no the sea in the dusk is reflected on it – the sea. ... Into the depth of the sea he dives. Dwindling but merely pointing at my innermost, it showed me the source of my power. Behold! The yellow become so sacred to me, the yellow in me. AKEMI TAKEYA

60. E FLOOD

Let your right breast shake vigorously. While your breast is moven, catch nouns beginning with E: E... ANNA RECHENDORFER

61. MODEL X⁸

Imagine a minimalist sculpture and imitate it with the rod in your hand. Remain motionless for 72 seconds. VERENA KRAFFT

62. VIOLET RADIO

Balance the rod on your right shoulder blade. The rod is an antenna with which you receive signals from alien civilisations. GUILLERMO MARCO

63. SILENT OBJECT

Wedge the rod under your right armpit. Hold your breath for 72 seconds! JOANNE CAGE

64. IRON NEURON

Balance the rod on your right shoulder. Let the rod and yourself fall simultaneously. Land with your right shoulder on the rod. Be strong! THOR

65. DROWNING FISH

What did I do in 1999 with my solo piece "Drowning Fish"? AKEMI TAKEYA

66. MUMBLING POET

The rod is a long candy cane. How many words does the rod you're licking on contain? ARTHUR RIMBOOT

67. WIND CAT

You are a wind cat – answer the following questions: How quick is it? Is it a refugee or a lover of freedom? Why does it have a bloody tail? AKEMI TAKEYA

68. AIR CONDITIONED LOVER

Take up the Yoga Tree Position. Bend forward and balance the rod between the second and third lumbar vertebrae. Answer the following questions: What is the most comfortable temperature for you? How hot is too hot? Whom do you love? AKEMI TAKEYA

69. LOVELY EXHIBITIONIST

Point the rod at your right eye. Wink with your eye and smile! STANLEY BLICK

70. POSITIVE OBJECT

Scratch your spine with the rod. Be joyful! TERESA MUT

71. BLACK BONSAI

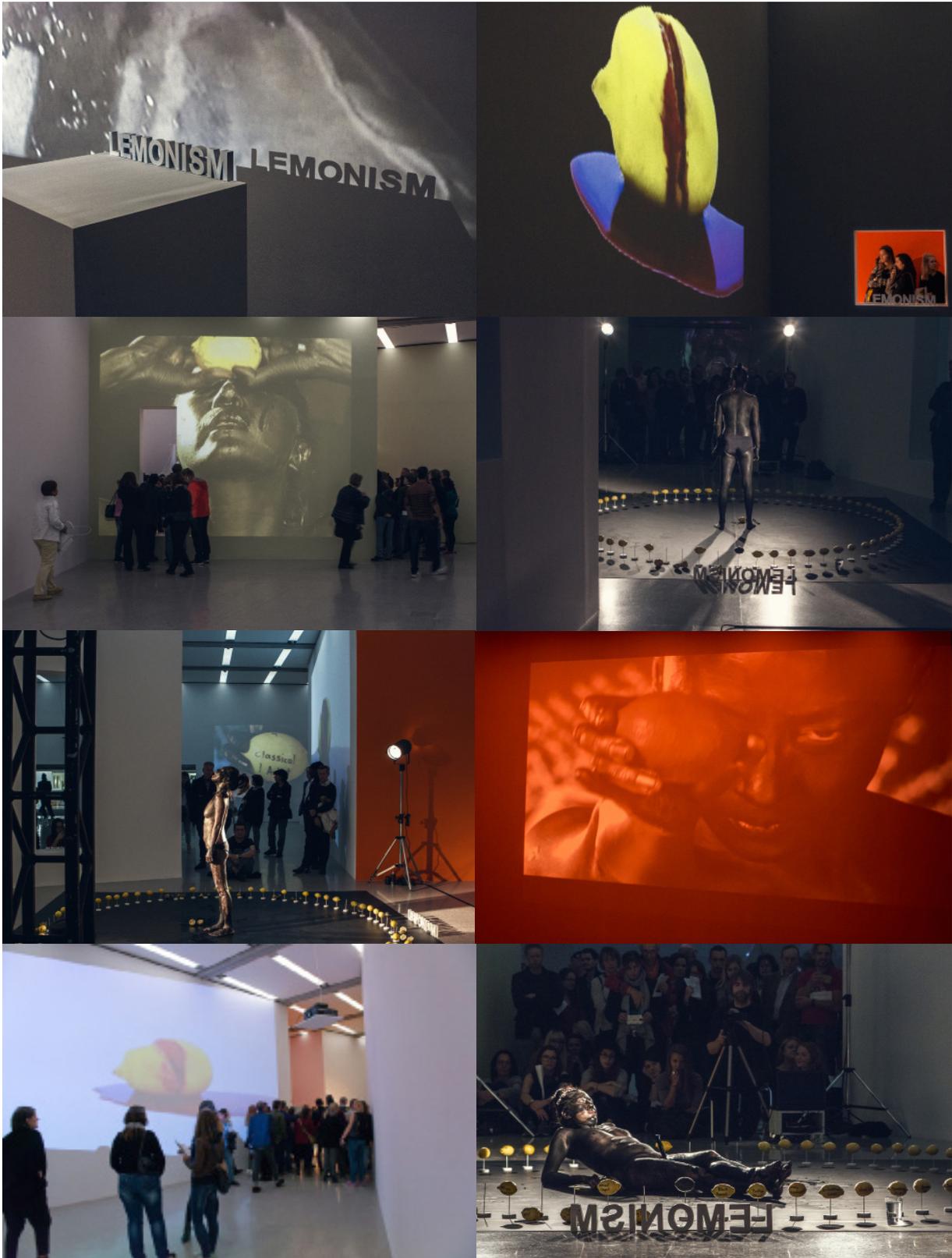
Can you see the hair on the back of your head with your eyes? TAKUMI MIZUKATA

LEMONISM x ACTIONISM

In her examination of the radical Austrian art movement Akemi Takeya exposes herself to a recurrent ritual: the flesh of the lemon becomes her own flesh, it becomes a metaphor of a transformation, in which the nude performer cuts into again and again. She captures iconic images and gestures that are linked to the Viennese movement and the origins of performance art and negotiates them in a disturbing and unsettling enactment that inscribes into her body. The live video projections dismantle her body focusing on the particular body parts – the joints, the skin, the limbs – that are each represented by a single lemon.



mumok, July / August 2015, photos: Karolina Miernik



mumok, October 2015, photos: Karolina Miernik

Biographies

Akemi Takeya

Since 1991 Akemi Takeya has been living and working in Vienna. She has collaborated with artists in the fields of dance, theater, film / video, photography and music. She has created numerous dance, video and performance pieces in collaboration with artists such as Granular Synthesis (modell 5), Ulf Langheinrich, Wolfgang Mitterer, Christian Fennesz, Tetsuo Furudate, Ong Ken Seng, Benoît Lachambre, Rechenzentrum, Ko Murobushi etc. And: Several of her pieces, such as *(anti)*Clockwise*, *Feeler*, *So What!*, *ZZ*, *Black Honey Drops*, *Bodypoems* etc. were presented at ImPulsTanz until now. Takeya has set up her own performance method and her bodywork training method of “FEELER(s) - (re & in) formation of the body”, interweaving the strategies of formation of one’s own perception. As a writer she incorporates the thoughts from her journals, dreams, diaries and essays into her performance pieces, ultimately producing an unexpected and visceral fusion of sensory encounters. She thinks rationally and lyrically, with head and body, “eastern” and “western”, in oppositions, combinations, entanglements, sounds, spaces, movements, words. She is a choreographer and performer between cultures – no longer attached to her Japanese roots, and not yet bound to Europe, her current place of residence. This stress field between cultures is also mirrored in her ambivalence towards the traditional, disciplined Japanese philosophy of the Path, and the modern urban, Japanese inner conflict. She bridges these discrepancies in her art, incorporating a fascinating fusion of eastern and western influences, a juxtaposition of her inner and outer worlds.

Michael Loizenbauer

is a director, analogue musician and digital media artist living and working in Vienna. He studied Computer Science & Economy at the University of Vienna, Digital Media at the University of Applied Arts and Directing at the Max-Reinhardt-Seminar (external). Since 2005 he has been a member of the Dance Company Liquid Loft, after being around in the Viennese Dance & Performance Scene since the end of the 1990s. He worked for Austrian and German Broadcast stations in the field of Realtime Visualisation between 2000 and 2004. Since 2004, he has also been working as freelance camera operator and was responsible for the realisation of several video, media, and light installations (e.g., EXPO Zaragoza 2008/Liquid Loft, Future Kids 2010/nomad, Vinoversum Poysdorf 2014/15/cantat).

Hannes Wurm

aka fishy (born 1972 in Vienna) lives, stages theatre and acts as a drop/down performance artist, Schauspielhaus Vienna, Schauspielhaus Schaufenster (artistic director), TQW, ImPulsTanz, dietheater Vienna, brut, donaufestival, Tanztheater perForm, ensemble für städtebewohner et al. He cooperates with Christoph Coburger, elfriede i.a., Andreas Hamza, Paul Horn, Barbara Kraus, Fritz Ostermayer, Sir Tralala, Peter Stamer, Christine Standfest, Oliver Stotz, Akemi Takeya, Toni Wiesinger et al. In 2003 he established das Schaufenster.

Armin Anders

Dramatist and (free lance) theatre maker: inuitproductions (1993-1999) and m_productions (2000-2003) – last off theatre production *the whole sight is coming out of the dark* (Flakturm Arenbergpark, Festival “Wien Modern”, 2003); dramaturge and publicist: on the one hand artistic (philosophical) collaboration with different artists, e.g. with the performer Akemi Takeya (ImPulsTanz 2013) or choreographer Doris Uhlich (Wiener Festwochen 2011); on the other hand continuous publications of theoretical essayistic

texts about contemporary theatre (since 2011 Mag.phil) and cultural policy (“Texte.Körper.Räume. Experimentelles Theater in Theorie und Praxis”, Vienna 2001); author: since the 90ies publications of essays (“Alles.Etwas.Nichts.Erster Band”, Vienna 2007), cycles of poems (“Müll.Lyrik 1965-2005” in 3 volumes, 2009-2015) and different prose texts, mini-dramas and others in journals, anthologies and catalogues. He is co-founder and executive director of “ÖDV-Österreichischen DramatikerInnen Vereinigung” (1993-1999); co-founder of the publishing house “edition art science” and has been member of AG Literatur for many years. Filmmaker: “Weinviertler Triptychon” (2015).

Sebastian Bauer

born in Munich, he has been living in Vienna since 2002. He is working as lighting designer, composer, musician and sound designer in the fields of theater, dance, performance. Collaborations with Steffen Höld, Anne Juren, Ibrahim Quraishi, Lise Lendais, Stefanie Wilhelm, Ian Kaler and others. As a member of the artist group Kollektiv/Rauschen various live performances and installations in Austria and abroad.

Anna Etteldorf

born 1987, lives and works in Vienna. She assisted in the fields of stage and costume design at the Staatstheater Mainz, was an intern at the theatre-biennial New Plays From Europe and at Volkstheater Vienna and has been working in the production of theatercombinat since 2012 and has been collaborating with Akemi Takeya since 2014 as well as with das Schaufenster and Lise Lendais. With the collective VERSATORIUM – Verein für Gedichte und Übersetzen she realises projects between art and science

Noid

is a composer, performer, and improviser. His works span a wide range from solos to compositions for ensembles, from cello improvisations, sound installations to videos. He worked together with artists such as Elisabeth Schimana, Klaus Filip, Dieb13, Billy Roisz, Burkhard Stangl, Franz Hautzinger and many more. He is programmer of the music freeware project ppool and has been teaching sound art at Fachhochschule Salzburg since 2010.

Press Comments

LEMONISM x ACTIONISM

“Her [Akemi Takeya’s] most recent performance, to be seen in the framework of the ImPulsTanz project ‘Redefining Action(ism)’ during the Mumok exhibition “Mein Körper ist das Ereignis” (My Body is the Event), belongs to the best works of the ever inquisitive dancer. [...] Here, a conceptual choreography reflects the cool relationship of the present towards historical action art, as well as the thesis that the body today, similar to the 1960s, is caught in a heavy cultural deadlock.”

(Helmut Ploebst, Der Standard, 23rd July 2015)

“Lemons and bodies are maltreated, until one gets the feeling that it might hurt when the next fruit gets cut. Perception of the lifeless object and the living body begin to merge in a strange way. [...] A stimulating act, if peculiar.”

(i.W., Die Presse, 23rd July 2015)

“It stays exciting until the end, when in the repeating ritual she holds the next lemon with the next instruction in front of the camera.”

(Verena Franke, Wiener Zeitung, 23rd July 2015)

“The interlacing of the historical paradigm of western actionism of the 1960s and 1970s and ancient Japanese cultural traditions works optimally in this production. Geographical borders blur, movements are taken out of their cultural context and receive a global coating.”

(Michaela Preiner, ww.european-cultural-news.com, 23rd July 2015)

“The audience was deeply impressed by the intensity of this ‘play’.”

(Karlheinz Roschitz, Kronenzeitung, 25th July 2015)

Press Selection

LEMONISM x ACTIONISM

Iggy Pop und die Zitronen

Barbara Kraus und Akemi Takeya beim Impulstanz-Festival.

Von Verena Franke

Barbara Kraus sieht die Welt mit geschlossenen Augen. Sie steht am vorderen Bühnenrand im Kapuzenshirt und Dreiviertelhose und begibt sich in eine Fantasiewelt. Im Rahmen des Impulstanz-Festivals zeigt sie im Schauspielhaus mit „Close my eyes and see“, dass es weniger szenischer Mittel bedarf, das Publikum für sich zu gewinnen. Da entstehen Bilder im Kopf, die man das eine oder andere Mal vielleicht weiterspinn, ein kollektiver Freudentanz erheitert auch jene, die im Zuschauerraum sitzen geblieben sind. Dann fragt sie: „Gibt es irgendwelche Fragen?“ Als Zugabe einen Ausschnitt aus einem älteren Stück, tönt es aus dem Publikum. Und da ist er schon, ihr Iggy-Pop-Ver-schnitt mit Wiener Slang. Amüsant ist ihr Klettern mit langer blonder Zottelperücke über die Sitzbänke, ihr Schaukeln an Röhren wirkt dann schon etwas übertrieben – und zu lange. Kraus hat



„Zitronismus“ nennt Akemi Takeya ihren Aktionismus. Foto: K. Miernik

eindeutig auch Entertainer-Talent. Aber die Frage nach dem tieferen Sinn dieser Aktion darf man sich jedoch nicht stellen.

Hingegen liefert Akemi Takeya im Mumok im Rahmen der Programmschiene Redefining Action(ism) mit ihrer Performance „Lemonism X Actionism“ eine

zeitgenössische Überarbeitung des Aktionismus' der 70er Jahre: In einem Kreis von aufgespléten Zitronen, wirft sie schwarz ange-malt in 72 Positionen mithilfe von vier Leinwänden und einer Kamera verzerrte Blicke auf ihr Fleisch an dem der Saft der Zitronen her-abrinnt. Auf jeder einzelnen Zitro-nen steht ein Begriff, eine Anwei-sung, die sie dann versucht kör-perlich umzusetzen. Es bleibt spannend bis zuletzt, wenn sie im wiederkehrenden Ritual die nächste Zitrone mit der nächsten Anweisung in die Kamera hält. ■

PERFORMANCE

Lemonism X Actionism
Von und mit Akemi Takeya
Mumok/Impulstanz
Wh. am 25. Juli
★★★★☆

Close my eyes and see
Von und mit Barbara Kraus
Schauspielhaus/Impulstanz
★★★★☆

trone als etischer enfisch

Takeya bei
z im Mumok

ut Ploebst

er wohnt eine Wild-
en das, aber immer
id schockieren die
destruktiven Aus-
en Menschen fähig
e: Aufstände gegen
s, das Zivilisierte,
3 Disziplinierte,
ormancekunst der
970er-Jahre wurde
versucht, den Wis-
s Körpers gegen sei-
Ausdruck zu verlei-
zerin, Performerin
1 Akemi Takeya hat
ohnte lang mit die-
nd den ZerreiBpro-
esser in den Regel-
sozialen Organisa-
ist, beschäftigt.
m lebt und arbeitet
ereits in Wien. Ihre
nance, *Lemonism x*
sehen bei dem Im-
kt „Redefining Ac-
er Mumok-Ausstel-
ler ist das Erfol-
den besten Werken
erigen Tänzerin.
len Projektionspa-
Videos hat sich Ta-
stallation gebaut:
s 72 nummerierten
isch und Japanisch
Zitronen. Auf jeder
n schlagworthaftes
– etwa *Gliding Soul*,
t und *Theoretical*
jede ist einer eige-
lle zugeordnet.
feinen Slip und mit
dem Körper tritt sie
it rituellem Gestus
Zitrone einzeln an
sie in eine Kamera.
e Früchte geschrie-
ber Projektoren auf
überträgt.
rucht (und langem
r) bearbeitet sie
andere Zitronensaft
in Augen, Ohren und Vagina, die
Klinge über die Pulsadern gezogen
– Takeya zitiert aus der radikalen
Performance (Marina Abramović)
oder Aktionskunst (Günter Brus)
und daraus auch den Drang, sich
Schmerzen zuzufügen.
Obwohl die Künstlerin nur eine
Kurzfassung dieser Arbeit zeigte,
wurde klar: Hier widerspiegelt
eine konzeptuelle Choreografie
das kühle Verhältnis der Gegen-
wart zur historischen Aktions-
kunst genauso wie die These, dass
der Körper, ähnlich wie in den
60ern, auch heute in schweren kul-
turellen Verklebungen steckt.

71 Zitronen und ein kleiner Bonsai

Kritik. Akemi Takeyas Solo „Lemonism x Japonism & Minimalism“ bei ImpulsTanz im Leopold Museum

VON SILVIA KARGL

Akemi Takeya, die aus Japan stammende, in Wien lebende Tänzerin, Choreografin und Musikerin, hat 2015 ihren „Lemonism“ gefunden und stellte ihre jüngste Auseinandersetzung mit „Is-men“ in „Lemonism x Japonism & Minimalism“ am Donnerstag bei ImpulsTanz im Leopold Museum vor.

Amüsant

Ein sperriger Titel für ein eigenwilliges, interessantes und amüsantes Solo. Auf 71 Zitronen, die einen Kreis um die Solistin bilden, hat Takeya ihre „Lemonism-Thesen“ von der gleitenden Seele bis zum schwarzen Bossa festgehalten. Sie werfen neue Blickwinkel auf ihr Leben und ihre Kunst und sind ihre Antwort auf verschiedene „Is-men“ in der Welt in Form künstlerischer Statements.

Je nach Vorgabe vermag sich Takeya in unterschiedliche Tanzstile und Kunstrichtungen einzufühlen und behält trotz vieler Zitrus ihr eigenes Profil.

Dreiteilig

In diesem neuen Teil ihrer „Lemonism“-Trilogie kommt der „Japonism“-Teil ein wenig zu kurz. Mittels Projektionen und Performance reflektiert Takeya ihre Wurzeln in der japanischen Kunst, dreht die im No und Butoh traditionelle Darstellung von Frauenrollen durch Männer um und lässt ihren Vater in ihrem Körper anklagen.

Hinter einem transparenten schwarzen Schleier, der an den Bosh als Tosa der Dunkelheit erinnert, führt sie in den poetischen „Black Hair“-Tanz ein, durchbricht alte Formen durch zeitgenössische Einschiebe. Im zweiten „Minimal-

ism“-Teil entzieht Takeya ihr Gesicht und verbirgt ihren Kopf hinter einem kugelförmigen Helm. Über Tonband werden Befehle aus den 71 „Lemonism-Thesen“ eingespielt, diese mit paritätischen und minimalistischen choreografischen Sequenzen als nahezu fotografische Momentaufnahmen belebt.

Eine klug konzipierte Trilogie mit einer weiteren Aufführung am 1. August. Aufgrund der großen Nachfrage gab es außerdem eine Zusatzvorstellung von Florentina Holzinger „Body + Freedom“ am Samstag im Odeon. Die Performance von Meg Stuart & Keith Hennessy wiederum wurde ins Kasino am Schwarzenbergplatz verlegt.

KURZER-WERK: ★★★★★

INTERNET
www.impulstanz.com



Hier dreht sich alles um Zitronen: „Lemonism x Japonism & Minimalism“ von Akemi Takeya

E-E-N / ONLINE KULTUR MAGAZIN



Akemi Takeya Lemonism x Actionism ©J Karolina Mianik

Zitroniges Bewegungs- Vokabular

Von MICHAELA PREINER

Akemi Takeya eröffnete die Performance-Serie „Redefining Action(ism)“, eine Kooperation von *ImpulsTanz* und dem *mumok*. „Lemonism x Actionism“ lautete der Titel ihrer Aktion, in der es mit Zitronen ganz schön zur Sache ging.

An einem der heißesten Tage des Jahres bot das *mumok* für Takeyas Vorstellung ein gelungenes Surrounding. Nicht nur, was die klimatisierten Räume betrifft. Mitten im Videoraum zur Ausstellung „Mein Körper ist das Ereignis – Wiener Aktionismus und internationale Performance“ hatte sie ihr Setting aufgebaut. Einen großen Kreis aus insgesamt 71 auf kleinen Holzstäbchen aufgespießten Zitronen, die jeweils eine schwarze Beschriftung aufwiesen. Akemi Takeya, die seit 1991 in Wien lebt, ist hier keine Unbekannte. Mehrfach trat sie mit Arbeiten auch beim *ImpulsTanz* auf und kooperierte mit zahlreichen heimischen und internationalen Künstlern.

Inmitten des Kreises liegt eine schwarze, quadratische Bodenaufgabe und darauf ist mit kleinen, weißen, beweglichen Lettern das Wort „Lemonism“ arrangiert. Takeya ist von Beginn an

ein Pentagramm um den Bauchnabel. Ein direktes Zitat der Aktion „Die Lippen des Hl. Thomas“ von Marina Abramovic. Oder sie steckt es so zwischen ihre Oberschenkel, dass nur mehr der Schaft sichtbar bleibt. Valie Export's „Mann & Frau & Animal“ kommt einem dabei in den Sinn. Nur mit dem Unterschied, dass bei Takeya niemals richtiges Blut fließt. Diese Bilder von tödlicher Aggression, von ritueller Beschwörung oder sexueller Selbstbehauptung, die sich gut in den feministischen Diskurs der 70er Jahre einbetten ließen, sind nichts anderes, als eine Adaption derselben in einen neuen künstlerischen Kontext. Ganz dem Zeitfeeling entsprechend, bedient sich die Künstlerin aus einem reichen Fundus und ergänzt diesen mit neuen stilistischen Mitteln sowie einer ikonologischen Erweiterung.

Schmerz muss sein

Mehrmals noch werden Aktionen gesetzt, in denen der Schmerz eine wesentliche Rolle spielt. Ihr „Aggressive Buddhist“ schlägt sich selbst auf den Oberarm, „A nameless dog“ beißt sich selbst in den Unterarm, die „Acrobatic Mummy“ dreht sich ausgestreckt am Boden um ihre eigene Achse und klatscht dabei so hart auf, dass jeder Schlag schmerzen muss. Es ist aber nicht nur die Präsentation der eigenen Geißelung, die angesagt ist. Einige der Titel und Aktionen zeigen Bewegungsmuster, die wie ein Vokabular gelesen

Impuls: Schnitt in Zitronen und ins eigene Fleisch

Akemi Takeya malträtiert in ihrer Performance „Lemonism x Actionism“ Früchte und sich selbst.

Bedächtig malt sich Akemi Takeya mit schwarzer Farbe an. Sie ist noch nicht bereit für ihre Performance, in deren Verlauf sie das Schwarz mit Zitronensaft abwaschen, mit einem Messer von der Haut kratzen, mit einem kräftigen Biss in den Arm verschmieren wird. Dann betritt sie den Kreis aus 72 aufgespießten Zitronen, die im Ambiente der Aktionistenschau im *Mumok* sinnbildlich für den Körper bzw. für Körperteile aufgestellt sind.

Entschlossen schneidet Takeya eine Zitrone durch, hebt sie sich über das Gesicht und lässt den Saft in ihr aufgerissenes Auge laufen: Wie Tränen einer Frucht, die zu menschlichen Tränen werden. Und so geht es weiter. Saft wird in die Haare massiert, fließt über frisch geritzte Wunden, über die Vulva. Zitronen und Körper werden malträtiert, bis man schon beim Anschneiden der nächsten Frucht das unbehagliche Gefühl hat, dass es wehtun könnte. Die Wahrnehmung des leblosen Objekts und des lebenden Körpers beginnen auf seltsame Weise zu verschmelzen. Nach jedem Akt steht Takeya beherrscht da und beendet den Vorgang mit einer kleinen, typisch japanischen Verbeugung in Richtung der Videokamera, die alles in Großaufnahme auf Leinwände überträgt. So wird „Lemonism x Actionism“ tatsächlich Teil der Wiener Aktionismus-Ausstellung, deren Videos und Fotos auf den anderen Bildschirmen rings herum zu sehen sind. Ein belebender Akt, wenn auch befremdlich. (i. w.)

Akemi Takeya bei *ImpulsTanz*: „Lemonism x Actionism“ (25. 7., *Mumok*), „Little Stories about S.O.S.“ (5., 7., 8., *Kasino am Schwarzenbergplatz*).

präsent, steht am Rand ihrer Installation und bepinselt sich mit schwarzer Farbe. Ihr Körper ist beim Publikumseinlass bereits so geschwärzt, dass nur ihre weißen Augen aus dem Gesicht blitzen. Nachdem sie die letzte Farbe durch Anblasen auf ihren Fingern getrocknet hat, betritt sie den Kreis, nimmt eine Zitrone und hält sie in einer offerierend-kriegerischen Geste einer Kamera entgegen. Das Bild wird auf mehrere, große Leinwände übertragen, das Objektiv fokussiert kurz und sichtbar wird eine gänzlich eingefärbte, schwarze Zitrone. In der Performance wird die Künstlerin eine Auswahl aus insgesamt 71 nummerierten und betitelten Aktionen vorführen. 00. Untitled „Internal Organs“ nennt sich die erste Aktion und die schwarze Zitrone zeigt auf, wofür sie steht. All jene unsichtbaren Organe in unserem Körper, die blutdurchpulst funktionieren, ohne dass sie von uns wahrgenommen werden. Der Beginn ist eine Art Referenz an das nun Kommende, nur mit dem Unterschied, dass alle Körperteile, die danach für jeweils eine kurze Aktion eine Hauptrolle spielen, sichtbar sind. So ist es auch nur logisch, dass Takeya für die inneren Organe keine Choreografie verbindet, sondern diese mit dem schwarzen Zitronen-Symbol nur aufzeigt. Die Videoprojektionen erhalten durch einen verwendeten Gelb-Schwarz-Filter eine eigene Ästhetik für sich. Jedes Still dieser bewegten Bilder könnte als Pars pro toto auch in jeder Ausstellung ganz ohne Aktion für sich stehen.

Der Zitronensaft markiert die Körperteile

Nach der Präsentation der schwarzen Frucht wird jede weitere Zitrone nach der Präsentation aufgeschnitten und ihr Saft auf jene Körperstelle geträufelt, die mit dem Titel in Zusammenhang

werden können. So wie im klassischen Ballett Posen und Bewegungen formalisiert sind, bietet Takeya hier eine ähnliche Möglichkeit an. Mit „Quick watch“ bezeichnet sie eine Körperstreckung auf Zehenspitzen, für „Colorless Flower“ rubbelt sie von ihren Fingern die schwarze Farbe ab, „Bodily Body“ wiederum bezeichnet sogar eine komplette Choreografie. Zuerst von einem fixen Stand- und Spielbein ausgehend, folgt sie einem klaren Rhythmus, selbst mit den Füßen auf dem Boden erzeugt, bis der ganze Körper in Bewegung gerät.

„Zitronen sind in Japan sehr wertvoll und es kann passieren, dass sie, wenn sie gerade Mangelware sind, diese enorm teuer werden“. Die Erklärung Takeyas, warum sie diese Frucht gewählt hat, verdeutlicht die für uns befremdliche Wertigkeit. Sie bietet aber zugleich auch einen Hinweis für ihren Einsatz in dieser Performance. Die schwarze Schutzschicht, in die sich die Tänzerin zu Beginn eingehüllt hat, geht im Laufe der vielen Zitronenabreibungen zumindest partiell verloren. Zum Vorschein kommt eine helle, verletzbare Haut. Die wilde, archaische Kriegerin mutiert zu einer Frau des 21. Jahrhunderts, die in der Nachfolge der Urväter und Urmütter des Aktionismus ihren eigenen Zugang zur Performance gefunden hat und diese in einem tänzerischen Umfeld positioniert.

Akemi Takeyas Performance hat Folgen

Nach jeder Kurzperformance verbeugt sich Takeya mit gefalteten Händen und erweist dadurch immer wieder ihrer eigenen Herkunft eine Referenz. Die Verschränkung zwischen dem historischen Vorbild des westlichen Aktionismus der 60er und 70er Jahre und alten, japanischen Kulturtraditionen funktioniert in dieser

steht. Ob in direktem oder einem indirekten, den die Tänzerin und Choreografin frei zugeordnet hat, spielt keine Rolle. In 01. Gliding Soul „Top of the head“ träufelt sie den Saft auf den Kopf. Der Schluss, den man daraus ziehen kann, ist, dass sich die Seele in Takeyas Vorstellung in dieser Körperregion manifestiert. Kurz darauf folgt das erste schmerzhafteste Ereignis. In 03. Extravagant Vagrant „Left eye“ wird die Zitrone über dem offenen Auge ausgequetscht. Die rasch einsetzende Rötung wird emotionslos auf der großen Videowand wiedergegeben. Schwarzkogler, Brus, sie haben in den 60ern vorgezeigt, wie man seinen eigenen Körper als schmerzliche Projektionsfläche gebraucht. Takeya steht damit ganz in ihrer Tradition. Mit einem Unterschied: In den 60ern war jede dieser Performances ein Schockereignis.

Auch an diesem Abend wird dem Publikum mehrfach der Atem stocken. Dann, wenn sie das große Messer, mit dem die Zitronen zerschnitten werden, gegen sich selbst richtet. Damit zeichnet sie z. B. Schnitte quer gegen die Pulsader oder

Produktion bestens. Geografische Grenzen verschwimmen, Bewegungen und deren Bedeutungen werden aus ihrem kulturellen Ursprungszusammenhang gerissen und erhalten einen globalen Anstrich. Wie hybrid diese Aktion ist, kann man erahnen, wenn man sich vor Augen führt, dass an diesem Abend nicht einmal ein Drittel aller 71 Aktionen ausgeführt wurden. In weiteren Terminen im Herbst im mumok darf man in das Bewegungs-Vokabular von Akemi Takeya abermals eintauchen und dabei erfahren, wie sie mit Hilfe von Zitronen einen Squared Pumpkin, einen Air conditioned Lover oder ein Conceptual Pig aus ihrem Körper zaubert.

Teilen ist leicht



Gefällt mir



ImPuls, mumok: Takeyas „Lemonism“ Körper-Experimente

Sie bezieht aus Bildern alter Kulturen und alten japanischen Riten ihre magischen Kräfte: Akemi Takeya brachte ihr Stück „Lemonism & Actionism“ im mumok zur Uraufführung. Ein Kampfesritual, das inmitten eines Schamanenkreises aus Zitronen von Akemi mit und an ihrem schwarz gefärbten Körper ausgetragen wird.

Die Performance findet am richtigen Ort statt: Im mumok-Saal, in dem an den

VON KARLHEINZ ROSCHITZ

Wänden Filme und Videos des Wiener Aktionismus in ihre Szenen flimmern.

71 Begriffe wählt Takeya als „Spielmarken“, auf die

sie mit verschiedenen Strategien des Aktionismus eingeht und die sie abwandelt.

Die Zitronen versteht sie als Metapher für Wandlungen, Zitronenfleisch als ihr eigenes Fleisch, den Saft als Blut, die Schnitte in die Zitronen als ihre eigenen Verletzungen. So wird sie im Laufe des Abends zur aus einer Urwelt heraufgestiegenen Erdgöttin. Huldigt sie einem Urkult? Den Kampf zwischen Lemonismus und Aktionismus trägt sie an ihrem Körper in immer neuen Aspekten aus.

Das Publikum war von der Intensität dieses „Schauspiels“ tief beeindruckt.



„Lemonism & Actionism“: Akemi Takeyas Performance im mumok

Foto: IMPuls/Teaz/WERY/ANKA

Video Documentation

LEMONISM x ACTIONISM from 25th July 2015, mumok
full version part 1 / Password: Zitronismus: <https://vimeo.com/140581024>
full version part 2 / Password: Zitronismus: <https://vimeo.com/140906884>

LEMONISM x ACTIONISM from 3rd October 2015, mumok
trailer: <https://vimeo.com/151603861>

LEMONISM x SYMBOLISM from 30th July 2016, Leopold Museum
trailer: <https://vimeo.com/190102647>

LEMONISM x MINIMALISM from 23th July 2016, Leopold Museum
trailer: <https://vimeo.com/190102111>

LEMONISM x JAPONISM from 1st August 2016, Leopold Museum
<https://vimeo.com/190101697>

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