



# Little Stories about SDS

+ Performance Recipe Book Vol.1 & 2- The First Part & Second Part

Speech On Secrecy | Stagnation Of System | Show Our Sacredness | Scan Our Shape | Statement On Substance | Surprise Or Shock | Scandal On Sight | Spirit Of Samurai | Song Of Soul | Script Of Steps | Site Or Sight | Shadow Of Smile | Sound Of Sight | Strangeness Of Someone | Sensation Of Sense | State Of Solitude | Strip Our Self | Scoop On Somebody | Seek Other Space | Surreal On Stage | Sadness Of Separation | Shot Of Spirit | Structure Of Skeleton | Smash Our Sadness | Sign Of Superiority | Suspension Of Sex | Source Of Strength | Statue Of Security | Sympathy Of Support | Spark Of Spontaneity | Styles Of Spectacle | Suggest Our Stories |

**AKEMI TAKEYA**





## Group Version | Made in Vienna



The *Group Version* consists of two structural parts:

### **The First Part:**

“32 interpretations of the original S.O.S.”

### **The Second Part:**

“A progressed plot based on the first part”

The First Part

00-31 Shapes & Patterns – Motifs of animation movie

00. Speech On Secrecy



01. Stagnation Of System



02. Show Our Sacredness



03. Scan Our Shape



04. Statement On Substance



05. Surprise Or Shock



06. Scandal On Sight



07. Spirit Of Samurai



08. Song Of Soul



09. Script Of Steps



10. Site Or Sight



11. Shadow Of Smile



12. Sound Of Sight



13. Strangeness Of Someone



14. Sensation Of Sense



15. State Of Solitude



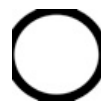
16. Strip Our Self



17. Scoop On Somebody



18. Seek Other Space



19. Surreal On Stage



20. Sadness Of Separation



21. Shot Of Spirit



22. Structure Of Skeleton



23. Smash Our Sadness



24. Sign Of Superiority



25. Suspension Of Sex



26. Source Of Strength



27. Statue Of Security



28. Sympathy Of Support



29. Spark Of Spontaneity



30. Styles Of Spectacle



31. Suggest Our Stories



## **The Second Part**

### **Intermezzo.**

#### **Chapter 1. Ritual**

- > Scene 01. Photography
- > Scene 02. The index finger

#### **Chapter 2. Haunting in the dark**

- > Scene 03. Metamorphosis
- > Scene 04. Play dead\_Shoot 1
- > Scene 05. Play dead\_Shoot 2
- > Scene 06. Revival

#### **Chapter 3. Violence**

- > Scene 07. Introduction
- > Scene 08. Gang rape
- > Scene 09. Restriction

#### **Chapter 4. Breaking Out**

- > Scene 10. Release
- > Scene 11. Photography

#### **Chapter 5. Ending**

- > Scene 12. Interview
- > Scene 13. Curtain call

**\* Selected Scenes**

From the Second Part – A progressed plot (short story) based on the first part



Photos by IMEKA

## Content

### 1) The First Part: “32 interpretations of the original S.O.S.”

This part is set up as a performance exhibition. In a symbolic order, the piece suggests “emergency” in a limited time frame and in various forms of irony, and describes certain cases of “situated action”, featuring 32 interpretations of the original combinations of S.O.S. as a performance vocabulary.

This process runs parallel with the written *Performance Recipe Book Vol.1* which contains performance instructions. Each performance recipe listed is interpreted by a performer one after the other as a medley of performance language, (re-)forming the body in everyday human activities. Irrelevant in everyday human activity, these symbolic systems addressed become central and are implemented as a concurrency model to give another view of the performance.

- Each time before the action starts a movie is displayed on a screen showing a short **graphic animation** film by Road Izumiyama (J) visualising the shapes and patterns of the 32 verbs. Turning their backs to the public, the performers watch the screen in order to get an impression of the “shapes and patterns of the 32 verbs” and are navigated by the graphic animations on screen, satirically following them to play each item one after the other. They interpret them as a bodily motion so as to juxtapose with the graphic motion on screen.

### 2) The Second Part: A progressed plot (short story) based on the first part

This part is designed as playful and poetic game – a voyage which transforms the 32 elements into a body to be negotiated, in connection with various situational aspects of crime and from the viewpoint of a “dry” spirit of criticism watching human existence. Scenes like “scene 03 Haunting in the Dark” or “scene 08 Gang Rape” unfold short stories in an ironic manner – creating “Little Stories About S.O.S”.

The progress of the second part runs parallel with the writing of the *Performance Recipe Book Vol.2* which contains a theatrical plot and instructions for each scene – integrating the 32 elements of the first part fragmentarily, metaphorically.

- The performance attempts to adopt a journalistic point of view, and uses **live video and photo cameras** on the stage in order to document the actions with pictures. During the live performance, the materials produced are projected on screen, revealing the manipulation of documentary systems: that which just occurred is still present, while in the next moment it becomes documented as a past event.

## \* Credits

Concept, Text, Choreography: **Akemi Takeya (A/J)**

Performance: **Leon Marič (SL), Pawel Dudus (RP/A), Laura Eva Meuris (BE), Evandro Pedroni (BR/A), Akemi Takeya (A/J)**

Visual Design & Camera: **Road Izumiyama (J)**

Stage: **Hannes Wurm (A)**

Lighting Design: **Martin Schwab (A)**

Production Assistant: **Kanako Sako (A/J), Elif Melis Gencler (TR)**

PR & Communication: **Anna Etteldorf (D/A),**

Production Management: **das Schaufenster**

Production Administration: **Vladimir und Estragon**

Cooperation: **ImPulsTanz – Vienna International Dance Festival, Japan Contemporary Dance Network, WUK – Werkstätten**

Support: **Wien Kultur, BKA, Austrian Cultural Forum Tokio**

Production: **IMEKA**

## \* Steps of Development

1. The first and second part of the *Group Version* were featured as “Sketch” at the festival “We’re Gonna Go Dancing!!” produced by Japan Contemporary Dance Network (JCDN), March 2011 in Japan.
2. The first Part of the *Group Version* was developed with the *Performance Recipe Book Vol. 1* at a Research Project in the framework of ImPulsTanz 2014.



**Review** by Mari Takeda:

*DanceArt magazine - from the dance performance scene of Kansai, Japan in the first half of 2011*

Akemi Takeya's performance piece, "**Little Stories about SOS: Japanese Group Version**" which she developed at the artist in residency program in Fukuoka, Japan, was created with selected performers recruited in the local area. The piece is performed by 4 people and Takeya herself, whose part is that of navigator carrying a microphone in her hand.

It could be said that the piece is a very conceptual non-dance, which examines the principles of developing social relationships through the human attitude.

The first part is a medley of performance vocabulary, with 31 verbs selected and announced by Takeya, such as *enclose, enter, melt ... proliferate, be split*, and so on. The 4 performers interpret each word one after another. The piece contains several witty and shrewd ideas, such as the interpretation of the 31st verb "Become Cubic" which reminds one of the 20th dimensional ballet positions in Laban movement analysis.

The movements are visualized on a screen with the help of computer graphics, accompanied by the sound of a man's low voice pronouncing the verbs in English – the text-reading creating a sense of flat digital dimensionality in the space. The body language, which is reduced to the bare minimum, leads to the second part where a concrete action is constructed.

The performers now wear animal masks of giraffes on their heads, and indulge in acting like brute animals without a sense of "self", without self-awareness. Eventually, a power relationship arises between the performers; the female dancers becoming prey which is hounded relentlessly, ultimately to be tied and wrapped up in vinyl tape. Takeya even makes stills of this action with a camera.

The piece makes one shudder witnessing the process of minimum movement and the new meanings it takes on in connection with rape or lynching; however, it strongly urges the audience to engage in political thinking through its experimental and precise way of conducting, from the point of view of a dry spirit of criticism watching human existence, which involves political issues such as violence, crime, immorality, cruelty ...

It seems that this kind of performance piece rarely appears in the Japanese dance scene –the concept is strongly linked to Takeya's domicile in Vienna, her chosen place of residence, where she stands in the front line of European culture.

**CV. Akemi Takeya - Performer, Choreographer - [www.akemitakeya.com](http://www.akemitakeya.com)**

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 such artists as Paul V. Weihs, Sam Auinger & Rupert Huber, Sam Auinger, Roberto Paci Daló, Dorfmeister, G.X. Jupitter Larsen, Sergio Messina, Bob Ostertag, Robin Rimbaud aka SCANNER, Jon Rose, Andrea Sodomka, Wolfgang Mitterer, Tom Cora, Werner Puntigam, Christian Fennesz, Tetsuo Furudate, Granular Synthesis (Modell 5 / 1994), Ong Ken Seng, Benoit Lachambre, Uchihahsi Kazuhisa, Keiko Higuchi, Tanja Tomic, Noid, Rechenzentrum, Zbigniew Karkowski, Metalycée etc....

As a choreographer, performer she is between cultures – no longer attached to her Japanese roots, and not yet bound to Europe. She thinks rationally and lyrically, with head and body, eastern and western, in oppositions, combinations, entanglements, sounds, songs, spaces, movements, words. She has set up her own performance method, 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.

**Own work:**

- 2014. **Little Stories about SOS:** Solo performance, compilation of Performance Recipe Book
- 2013. **(anti)\*Clockwise:** performance with Veronica Zott and Nikoletta Korkos
- 2011. **Little Stories about SOS:** Group performance / Japan – research & work in progress
- 2010. **Lemon Synthesizer Project:** L.S.performance/L.S.installation/L.S.music/L.S.movie
- 2009. **Suspended:** performance series for 5 performers in a triangle construction
- 2008-09. **Red Point:** an autobiographic work with Tanja Tomic / Strukt (visual design)
- 2008-09. **31shots:** performance with Anna MacRae (performer) and a male guest performer
- 2006. **Feeler:** solo performance with Bruno Pocheron (light) & Heinz Ditsch (feedback sound)
- 2006. **So what!:** one woman show with rechenzentrum (sound & video)
- 2005. **ce\_I:** voice & body performance with Ulf Langheinrich (audiovisual environment)
- 2004-05. **Weathering:** body performance with Ulf Langheinrich (audiovisual environment)
- 2003-04. **ZZ:** collaboration with Ong Ken Seng (artistic supervisor) and Noid (sound design)
- 2002-03. **AJ Project:** Initiator of the Austria X Japan Dance & Performance Exchange Programme.
- 2002. **Shadow Pieces:** short pieces, solo & duo with Miguel Angel Gasper (performer)
- 2002. **Double space:** voice & body performance with Noid (cello & electronic)
- 2002. **Multiple space – jail breaker's dream:** voice & body performance with Tetsuo Furudate (noise music)
- 2001. **Multiple space:** voice & body performance with Christian Fennesz (electronic)
- 2001. **Black Honey Drops:** dance solo in a visual environment, with Ko Murobushi (artistic supervisor)
- 2001. **Terror by a blind stranger:** solo dance performance in a visual environment
- 2000. **Yuragi:** dance & music performance in a form of jam session
- 1999. **Drowning Fish:** solo dance – Austrian Dance Production Prize 1999
- 1998. **Bodypoems\_REFLECTION:** 7 short stories with live music
- 1997. **Imeka:** the first solo dance project in Europe

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