

Performance Recipe Book

**LITTLE STORIES ABOUT S.O.S.**

## **Imprint**

IMEKAproduction

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## Preface

This Performance Recipe Book was written as a creative documentary note as well as an educational resource for both solo and group work. The performers interpret the items from 00 to 31 one after another in an illustrative navigation. Most of the recipes are rather easy and do not take long to learn. One can also simply enjoy seeing patterns of physical interpretation, just like a game.

The recipes of performance vocabulary interpreted by the performers and displayed on a screen during the performance are based on "Creation Through Shapes and Patterns" (Aim Creative Products Co, Ltd.), a book with instructions on how to create various shapes and patterns with the help of 32 verbs, which contains lots of exercises for sparking up one's imagination. I adapted this source of ideas for my own creative work, which is long-term physical action as body work. In *Little Stories about SOS*, "disappear" and "be transparent" were put together in one chapter, and the verb "appear" was added by me.

The Group Version of the Recipe Book was originally written for 1 female and 3 male performers to be selected by the local institution producing the piece. The original Group Version consisted of two structural parts: **The First Part – Interpretation of Chapters 00–31 as performance vocabulary**, and **The Second Part – Progressing short story based on part 1**.

The book on hand now contains the first part as a medley of the interpretations of the 32 original S.O.S. combinations, while the second part is designed as a playful and poetic short story which integrates some of the chapters from the performance vocabulary of the first part, in connection with various situational aspects of crime from the point of view of a "dry" spirit of criticism watching human existence. The second part attempts to adopt a journalistic point of view, and uses video and still cameras on the stage in order to document the actions with pictures. During the live performance, the materials produced are projected on a screen; that which just occurred is still present, while in the next moment it becomes documented as a past event.

Akemi Takeya, July 2014

**Performance Recipe Book | AKEMI TAKEYA**

**Little Stories About S.O.S.**

**The First Part**

## Acknowledgements

The piece “Little Stories about S.O.S.” is conceived as a performance exhibition. In a symbolic order, the piece suggests “emergency” in a limited time frame and in various forms of irony, transforming it into creative processes in order to (re-)form and articulate the body of representation. The piece describes certain cases of “situated action”, featuring interpretations of the 32 original combinations of S.O.S. (32 verbs) – whose progress runs parallel with the written “Performance Recipe Book” which contains performance instructions. Each performance recipe listed is interpreted by the performer(s) one after the other as a medley, which is central to the symbolic systems addressed which are irrelevant in everyday human activity, and are implemented as a concurrency model to give an overview of the performance.

Takeya teaches the basic bodywork training method, FEELER(s) – (re & in)-formation of the body, which is a starting point for bodywork training in the multiple possibilities of presentation on stage. It focuses on the perceptive faculties that have become atrophied in civilisation; the “FEELERS” of man (which are like those of insects) which it is supposed to strengthen. It aims to deepen one’s perceptive ability in sensing an invisible inner energy body, the so-called “Breath Body”, which initiates its own bodily motion in connection with “embryonal breathing technique”. The objective of this basic training is the awakening of one’s own inner energy body (i.e., the Breath Body), which aids imagination and expressiveness as well as concentration/stage presence. The work also examines the relationship between the momentary act and the fleeting presence of the body and strengthens perceptive faculties. This sensory awakening is a basic tool to achieve an individual aesthetic in one’s own creative work.

### \* About the **Breath Body (BB)**

This is an invisible inner energy body, so to speak: BB is the acronym used in the book, and is explained in more detail in the appendix (see page 84). It has a specific correlation with the Material Body (the visible outer material) – its acronym being MB. You could also call it “Impression & Expression”. The MB’s motion is driven by impulses coming from the BB’s condition, which is again determined by impulses stemming from the body. This “give and take” is a continuous interplay of MB and BB, and here utilised as a method of articulation and interpretation – in other words, “action and reaction”. The main artistic goal is to organise MB and BB in free and open co-operation, in spite of prearranged schemes.

### \* About **S.O.S.**

In the year 1908, the distress signal “CQD” (Come Quick Danger) was changed to the new combination of letters “SOS” by international agreement. The reason for this was that it had been difficult to send the former 3 letters in Morse code in an emergency situation. SOS was conceived as the code easiest to type for someone who needed help, as the letters S and O are simple and distinctive. The letter S is represented by 3 dots (...), the letter O by 3 dashes (---). Originally, the “abbreviation” itself had no specific meaning, but interpretations were soon found. Thus SOS came to stand for “Save Our Seamen”, “Save our Ship”, “Survivors On Shore”, “Save Our Souls”, “Save Our Selves” or “Stop Other Signals”, and others. This also was why I created other combinations linked to the 32 verbs in the piece; and the Solo Version itself can also be interpreted as “**S**urvival **O**f **S**olo”.

## Introduction

### The First Part – Body as a Symbolic Model

#### Interpretation of Chapters 00–31 as performance vocabulary.

The task of the performer(s) is to take up the challenge of realising 32 interpretations out of these Performance Recipes, which focus on accessing and sharing the experience either with the book through practicing the recipes, or with an audience by performing “Little Stories about S:O.S. / The First Part” as a whole.

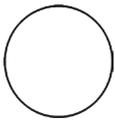
Each time before starting an action, the performer turns her/his back to the audience while watching the respective “**Graphic Animation**”, by Road Izumiyama, belonging to that action displayed on a screen in order to get an impression of the shapes and patterns through the 32 verbs, and also to juxtapose graphic and bodily motion. The performer rationally and lyrically interprets one performance recipe after the other as a medley, (re-) forming and articulating the body in everyday human activities, in every style of dancing – these are implemented as a concurrent symbolic model giving another view of the performance.

### Viewpoints

1. Try to comprehend this recipe book in order to handle the role for the performance, to grasp the point of the basic theory of the movements, which especially consists of the correlation of “action and reaction” with the “Breath Body” (BB) and the “Material Body” (MB), as well as “impression and expression”.
2. Try to work efficiently as a team and exchange your own opinions, views and policies, in order to accelerate the performance process until you’re able to reach the point of borderline situations in a short period of time.
3. Try to follow the recipes in order to deepen your relationship with your own physicality; each verb suggests various ways of perception, and each exercise deals with the BB under “**Practice on the BB**” in the recipes.
4. Try to examine how the representation declares its own territory to the audience whose “third eye” has another perspective, in order to suggest a political act to them. Also, the piece does not mean merely to offer entertainment without checking the level of technique or judging which of one’s own acts are good or bad.
5. Try to be responsible of your role as a messenger who conveys and mediates the performance’s content. As it is impossible to control other people’s opinions, this representation itself is always threatened due to the inevitable confrontation of performers and audiences.
6. Try to prove your presence on stage by using articulation, releasing & tensing, offensiveness & defensiveness, reaction & action, timing, personal history, sharing something, face, attitude, gesture, words, voice and instant selection & decision.
7. Try to ask yourself questions regarding representation: In front of whom do you present yourself and whom do you work for? Where does creative power come from? What makes you move? What is your vision of the future in 10 years? How do you deal with your own artistic viewpoint with regard to the ready-made recipe? How do you manage yourself if your own ideas begin to interfere with the system of the recipes?



# Shapes and patterns 00–31



00.



01.



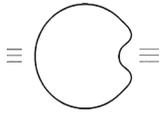
02.



03.



04.



05.



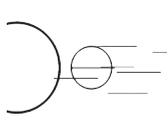
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07.



08.



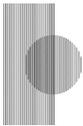
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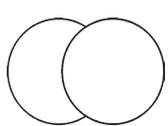
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11.



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13.



14.



15.



16.



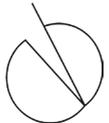
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18.



19.



20.



21.



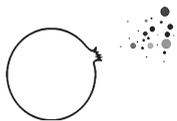
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23.



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25.



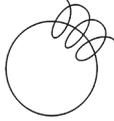
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27.



28.



29.



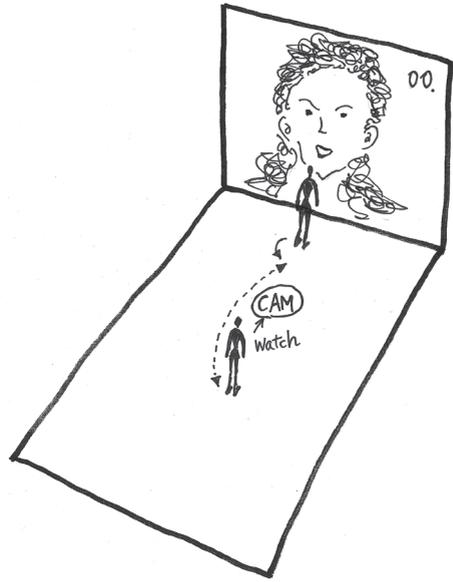
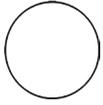
30.



31.

**Solo Version**

**00. Speech On Secrecy** (appear)



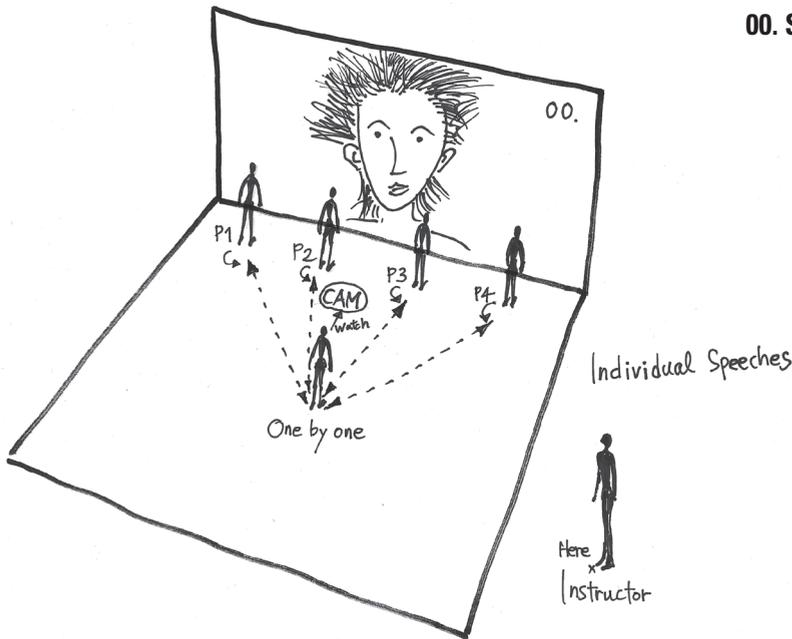
– **Act \*S/00** – Beginning: Take your time

1. Enter the stage, and place yourself at an arbitrary starting position with your back to the audience.
2. On the beep, do a 180° left turn and go to place yourself at an angle to the camera, in order to hold a prepared speech in front of the camera.
3. After your speech, return to your starting position.
4. Stand still with your back to the audience, then look at each of the 32 S.O.S. words projected on the screen in a continuous loop with the rhythm of a flashlight going on and off.

– **Preparation \*S&G/00**

Prepare the text for your speech by doing **Exercise \*S&G/00**.

**Episode #00:** What is the difference between “thinking” and “imagining”? Imagining means to guess, which draws out a state of mind. Thinking means to judge, which constructs a state of brain logic. We need words to express our speculation, and we need knowledge to bring our thoughts in order. Here, speech, as an oral performance is regarded as the reflex motion of mind and brain, as if the blandishments of thoughts and speculations were peeled off. Peel off yourself.



– **Act \*G/00** – Beginning: Speech one by one

1. Enter the stage and place yourself at an arbitrary starting position with your back to the audience.  
\* An instructor is standing by outside the acting area.
2. On the instructor's cue "Start!", do a 180° left turn to face the camera one by one, in the order of P1/2/3/4/Instructor, and hold your prepared 62 sec. speeches.  
– Do not waste time and space waiting between turns, and move quickly in order not to be late for your turn.  
– Adjust the size of your close-up face in the camera, whose image is simultaneously projected on the screen.
3. After your speech, return to your starting position.
4. Stand still with your back to the audience, then look at each of the 32 S.O.S. words projected on the screen in a continuous loop with the rhythm of a flashlight going on and off.

– **Preparation \*S&G/00**

Prepare the text for your speech by doing **Exercise \*S&G/00**.

– **Exercise \*S&G/00: Speech**

- 1) Introduce yourself in a group, recall what you said and write it down. Introduce yourself using the same text, while looking into your partner's eyes.
- 2) Speak continuously for at least 10 minutes, freely associating the words in your mind with any image or theme.
- 3) Tell the audience what makes you feel afraid or gives you a feeling of pleasure.

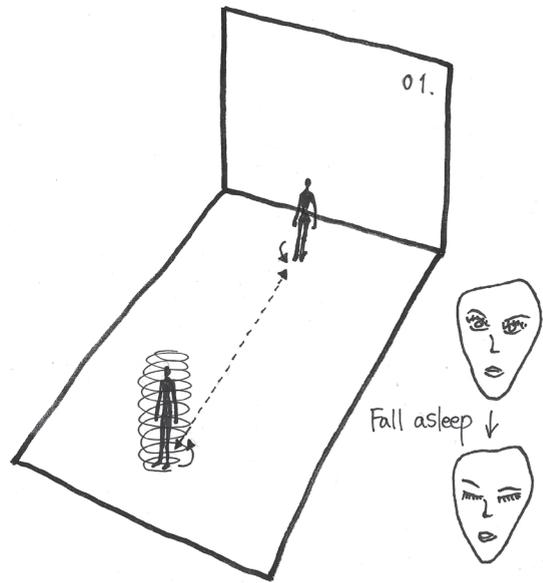
– **Practice \*S&G/00 on yourself: What is the difference between objectifying and subjectifying?**

- 1) Sketch yourself in the mirror and describe your visible aspect.
- 2) Objectify by gazing at your appearance on a display; find a separate individual within a relationship of domination.
- 3) Subjectify the thing which you deny or confirm to judge.

**Reference \*S&G/00:** For those who do not know whether they exist: Breathe to pump air into the body you carry, and let it be animated. Then, get online to communicate with people. For those who find that they do not exist: Look at yourself in a mirror, regard your figure in it to reach your own invisible inner body. Then, make a sketch of it to get an outer shape while sometimes touching your skin. For those who find that they do exist: Give your own invisible body a life and let it walk, let it speak the words suspended in your mind ... Nonsense in the flow of rambling words spoken within? Taboo in the flow of immoral words spoken within? Negativity in the flow of dirty words spoken within? Positivity in the flow of peaceful words spoken within? Memory in the flow of retrospective words spoken within? Then, send a message to yourself and all your friends. (Imeka, The words)

## Solo Version

### 01. Stagnation Of System (enclose)



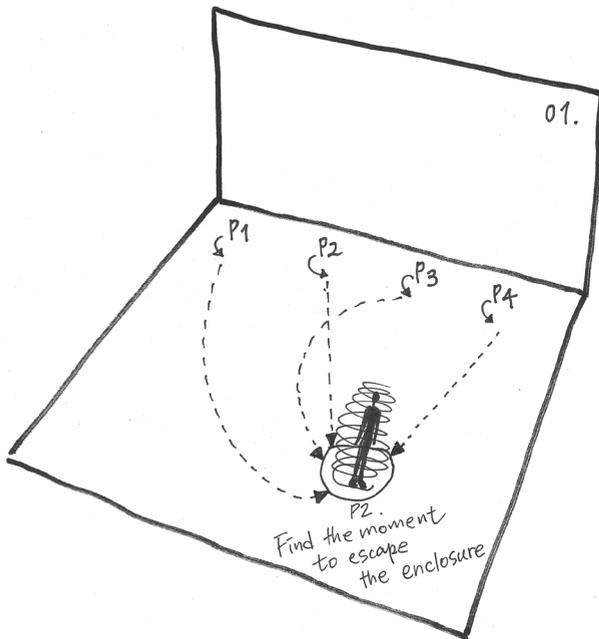
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/01**.
- III. On the second beep, return to your starting position.

#### – Act \*S/01 – 31 sec.

1. Go forwards and place yourself to do **Practice \*S&G/01**.
2. Go on to feel the increase of forced external power, and gradually let yourself be taken over.
3. Sense your surrounding energy, which cannot be broken into (or out of).
4. Slowly let yourself fall asleep. After that, keep your eyes closed. Stand still.
5. Envision the space surrounding you as folded energy, operated by the functions of breathing-in to fold up, and breathing-out to approach you.
6. The moment will arrive when you come to a dead end, function ceasing due to multiple folds in the energy so that it cannot be folded any further.
7. Take care of good timing and open your eyes on the second beep.  
Continue with **III**.

**Episode #01:** You cut off all contacts with the outer world and withdraw into yourself, because you have no power to solve the problem. And you lose the reason to resist a menace from the outer world. At last, you lose the ability to join a group and fall into self-contradiction. Dysfunctional. How can you escape such a dead end?



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/01**.
- III. On the second beep, return to your starting position.

– **Act \*G/01** – 31 sec. P1/3/4 with P2

1. P2 go forwards and find a playing position.
2. P1/3/4 go forwards (left foot on first step) and take your own course to surround P2. Try to block P2's path with arms stretched wide so that you form a line.  
\* P1/3/4 keep your position at a certain distance to P2.
3. P2 stand still but keep a certain tension, aiming for a chance to get out of the enclosure and escape.  
\* P2 interpret **Act \*S/01** from the Solo version.
4. All performers keep with their own task.  
Continue with **III**.

– **Exercise \*S&G/01: Moebius loop**

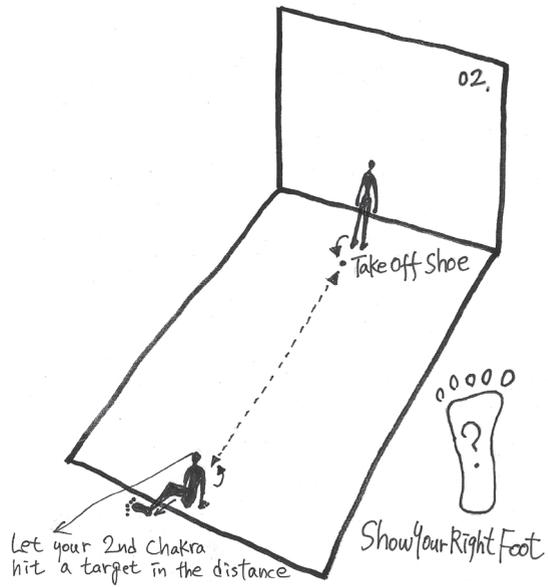
Walk around speedily to create your own kind of Moebius loop in the space, while keeping both arms stretched out sideways. If you come close to colliding with the others, turn immediately to change direction. Continue walking.

– **Practice \*S&G/01** on the **BB**: How to recognise it.

Close your eyes and feel your heartbeat. Describe the outline of the **MB (Material Body)**. Sense the texture of the inner **BB (Breath Body)** within the outer **MB**. Continue to sense and detect any gap in your sensation between **MB** and **BB**.

## Solo Version

### 02. Show Our Sacredness (enter)



#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/02.**
- III. On the second beep, put your shoe back on and return to your starting position.

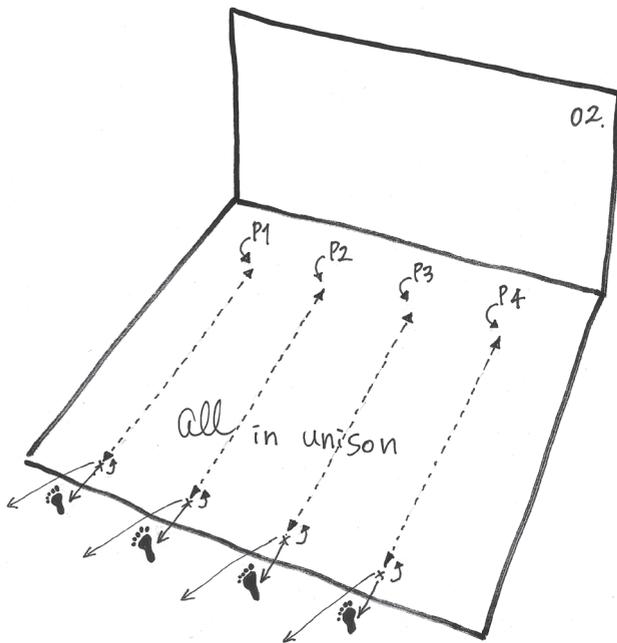
#### – Act \*S/02 – 31 sec.

1. Dash forwards, bend down, take off your right shoe and hold it with your right hand. Kick out with your right foot, sliding down to the floor on your left side, so as to put your right foot out of the acting area.
2. Let the sole of your right foot face the audience, showing the word you chose.
3. Keep a sitting posture with your left knee bent, and support your upper body with your left elbow on the floor. Cast a glance towards one member of the audience, sending a ray of light from your second chakra.
4. Tilt your head backwards and put your right shoe on your eyes; while keeping this posture and balancing the shoe, either join your hands in prayer or not.  
Continue with **III.**

#### – Preparation \*S&G/02

Using a black magic marker, write a word of your selected religion, or draw a symbol of it on the sole of your right foot before the show.

**Episode #02:** *Have you ever seen the shadow of the sole of your own foot? Indeed, there is less opportunity of seeing our own sole than that of another person. The contact of our soles with the ground is proof of our material existence. Also, I was inspired by the "Buddha stone foot" whose footprint is able to transform the place where it fell from an everyday world into a religious utopia – a world of spiritual enlightenment and happiness for everybody. This appears quite dreadful and mysterious to me. Regarding personal religion, we could simply reveal our identity through our soles, which may be a delicate ethical theme.*



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/02**.
- III. On the second beep, put your shoe back on and return to your starting position.

– **Act \*G/02** – 31 sec. All in unison

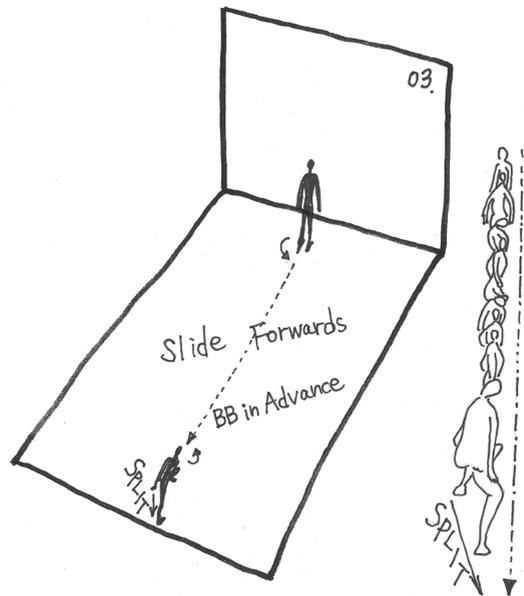
Interpret the Solo Version's **Act \*S/02** with **Preparation \*S&G/02**.

– **Exercise \*S&G/02**: A ray of light

Envision a clear image of a ray of light emitted by the second chakra, and let it hit a target in the distance.

– **Practice \*S&G/02** on the **BB**: How to approach the invisible being in you.

Envision the trace of the BB's movement at entering the stage, before you move forwards. Let the image of the BB outline the MB's standing position and let the MB follow the image. Let the MB follow the image of the BB's trace, which went out in advance, as quickly as possible. Let the BB and the MB unite.



### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/03**.
- III. On the second beep, end in the split and then return to your starting position.

### – Act \*S/03 – 31 sec.

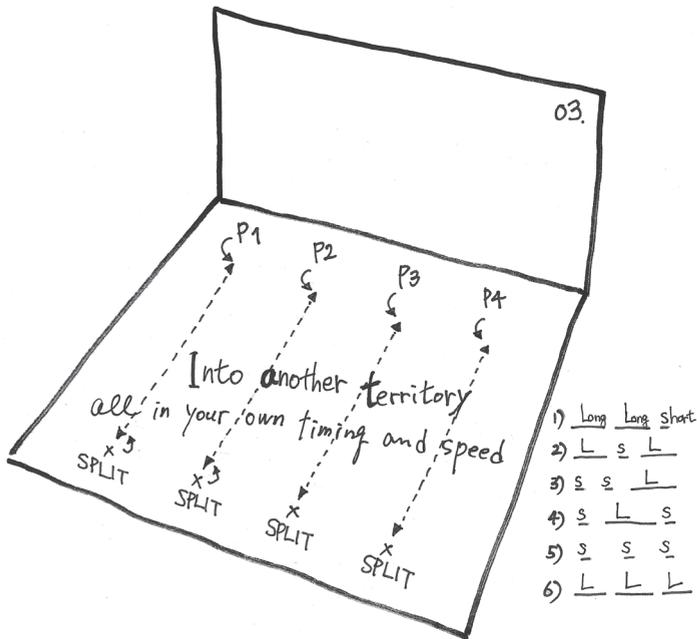
1. Go forward and find a position. Do a 90° turn to the right.
2. Slide the right foot forward while putting your weight on the left leg and keeping both hands on the left leg. Gradually make a plié. Adapt your breathing to one of the rhythmical variations according to **Preparation \*S&G/03**.
3. Place an imaginary shape in the front of the acting area before you move; this imaginary shape determines any subsequent movements.
4. Continue to slide forwards while adjusting the **MB** (Material Body) to the **BB** (Breath Body), with occasional breaks. Keep your eyes focussed on the part of the body that currently advances into the space.
5. Continue to slide down until your entire right leg is in contact with the floor, as if doing splits.
  - \* The aim is to slide the right leg so far away from your torso that you collapse – you can place your hands on the floor to support yourself.
 Continue with **III**.

### – Preparation \*S&G/03

Create your own variation of rhythmical breathing by adapting one of the following 6 patterns:

- 1) Long long short — — —
- 2) Long short long — — —
- 3) Short short long — — —
- 4) Short long short — — —
- 5) Short short short — — —
- 6) Long long long — — —

**Episode #03:** *Not a mouse, but the thief is a mouse-hole (Hebrew proverb). – The thief needs to find his own way to get into a place without permission, so he has to make a hole before being able to approach his goal. This means that you will fail to invade if the hole you make does not fit. You need to grasp the size and shape of each part of your body. Dig an exact hole without making any noise. Go through it while concealing your being with absolute discretion.*



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/03**.
- III. On the second beep, end in the split and then return to your starting position.

– **Act \*G/03** – 31 sec. Splits need to be in unison.

Interpret the Solo Version's **Act \*S/03** with **Preparation \*S&G/03**.

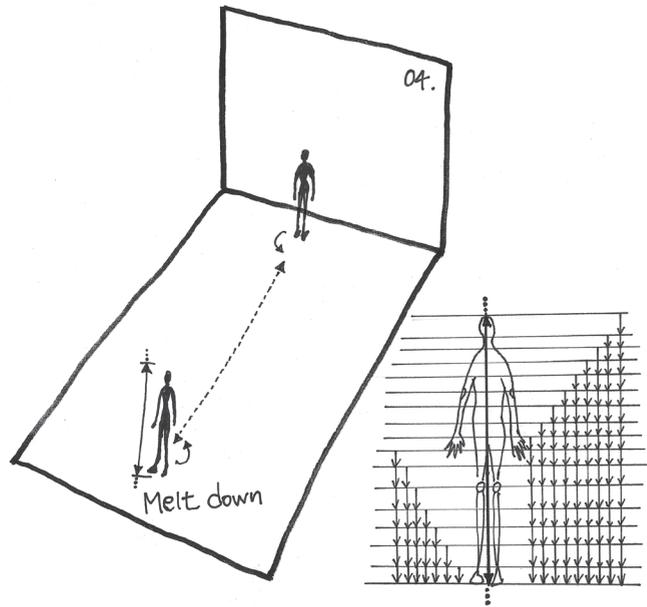
– **Exercise \*S&G/03: Into another territory**

Encroach and trespass slowly into another territory of the space, announcing any change of position before actually moving, like angle, distance, size = appearance of shape, while you make sure to name all the body parts. Describe each part of the body as precisely as you are able to.

– **Practice \*S&G/03 on the BB: Adjusting the gap between BB and MB**

Before moving forward to invade, envision the room's spatial texture and density. Let the image of the BB's movement establish in advance in the space in order to create an artificial gap between BB and MB. Verify the artificial gap, the difference in condition between them: the BB goes first, the MB follows suit. Let the MB close the gap by following the BB, thus uniting the two again and correcting the discrepancy.

**Reference \*S&G/03:** "Were it not for appearance, the world would be a perfect crime, that is, a crime without a criminal, without a victim and without a motive. And the truth would forever have withdrawn from it and its secret would never be revealed. For want of any clues <traces> being left behind." (Jean Baudrillard, *The Perfect Crime*)



### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Put on your right shoe. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/04.**
- III. On the second beep, return to your starting position.

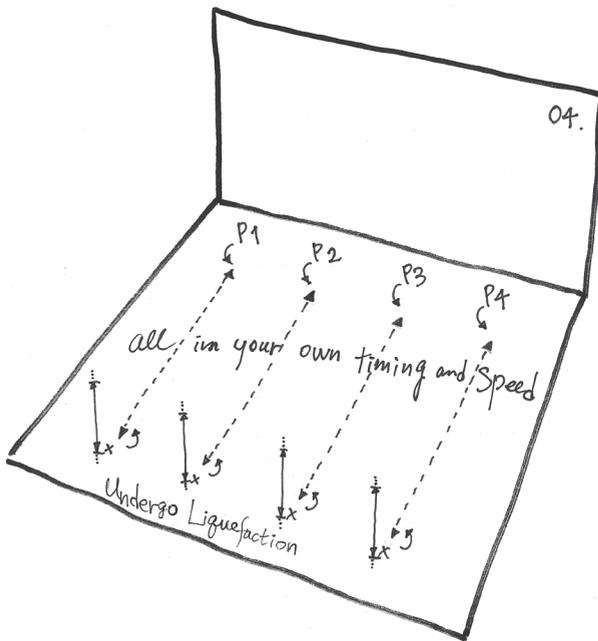
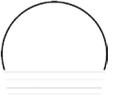
### – Act \*S/04 – 62 sec.

1. Go forwards, place yourself, and stand still.
2. Go down to the floor, releasing the power of the muscles from feet to head. While you are melting, saliva may dribble from your mouth.
3. Stand still. Look forwards while your inner glance goes far behind.
4. Undergo liquefaction; gradually let the BB flow out of the MB from feet to head. – The MB is induced by the BB to melt down.
5. Play back the sound recording that you created in **Preparation \*S04**, taking note of the body's process of change.
6. Continue to melt down until you are unable to stand. Fall on the floor and then sit. Continue with **III.**

### – Preparation \*S/04

Keep your back in contact with the wall and leave your body to gravity. Go down to the floor while releasing power from feet to head step by step. Prepare a sound recording of about 50 seconds beforehand, documenting the process.

**Episode #04:** „Standing still. Head wind. Supporting the body of the woman standing up. The pulse is transmitted. It's alive. Standing still. Head wind. A body hanging from the earth, head down. Dangles. Rocks to and fro. Flesh that melts down my neck from my head which always tilts to the left, becomes a wound. My Breath Body flowing from the wound where the piece of flesh is missing, spreads out over the white skin in inky waves. Wild flowers. Transparent shiny waves along the skin. Wild flowers. The material body caves in into its interior which is turned around by an energy like that of a spinning-top. It is sucked into the hole of the wound and disintegrates into its parts. Melting body. Painless. My self tries to fit into its own body. Misshapen.“ (Imeka, The melting body)



### – Basic Structure \*G

- I. Place yourself at an arbitrary starting position with your back to the audience. Put on your right shoe. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/04**.
- III. On the second beep, return to your starting position.

– **Act \*G/04** – 62 sec. All in their own timing and speed  
Interpret the Solo Version's **Act \*S/04**. Leave out the playback part.

### – Preparation \*G/04

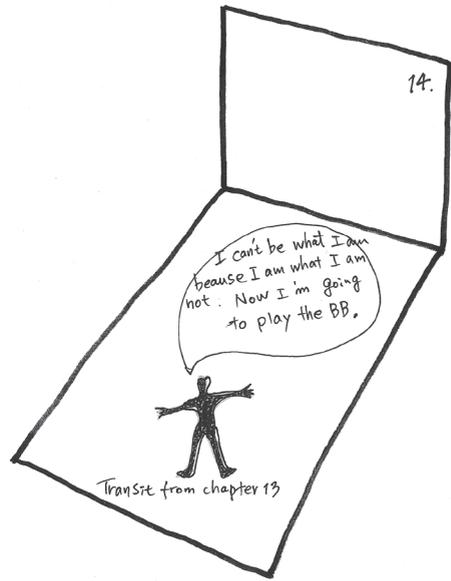
Keep your back in contact with the wall and leave your body to gravity. Go down to the floor while releasing power from feet to head step by step. Prepare a sound recording of about 50 seconds or write a text, documenting the process.

### – Exercise \*S&G/04

Hold one partner in a standing position from behind; the standing person lets its body sink to the floor, leaving it to gravity, and trusting the supporting person to hold it safely. Then gradually power up again from feet to head ... Find the balance between gravity (going down) and withstanding it (going up).

### – Practice \*S&G/04 on the BB: Knowing the metamorphic form inside

Sense the MB's size and texture, and while breathing in recognise its outer shape = skin contacting space. Let the BB detach from the MB and glide down from top to bottom; at the same time let the MB follow the BB while breathing out. Observe that the BB and MB are never perfectly united and their connection is deformed as a result of liquefaction.



– **Basic Structure \*S**

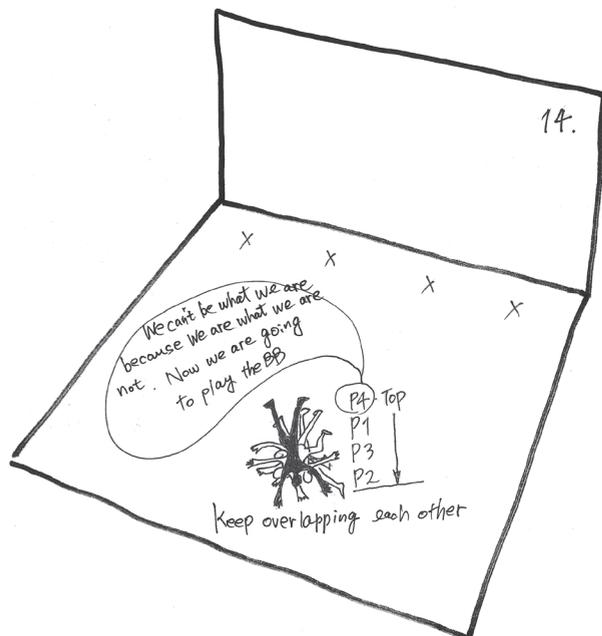
- I. Transit from chapter 13 – Keep “overlapping” the outline drawing. Watch animation.
- II. On the first beep, start **Act \*S/14**.
- III. On the second beep, return to your starting point.

– **Act \*S/14** – 62 sec.

1. Start by saying: “I can’t be what I am because I am what I am not. Now I’m going to play the BB.”
2. Switch the roles of MB and BB, so that your actual body – the MB – plays the BB.
3. Shift your virtual body (the BB) to the actual body (the MB) in order to adjust the gap. Continue with **III**.

**Episode #14:** The normal heart rate is 60-80 beats per minute, and the rhythm of a healthy heart is stable and keeps regular. The sound of the heartbeat is transmitted as a vibration when the muscle contracts. Now, what happens when we put another beat – an off-beat – between every two heartbeats? If we keep doing this off-beat action of “knocking the body”, the on-beat rhythm we are used to moving along with gradually wears down and deviates, thus producing the feeling of a gap. Can this also cause the BB to move differently inside the MB? So, for instance, due to the gap between the virtual BB and the corporeal MB there are four simultaneously existing nostrils.

“You can’t be what you are because you are not what you aren’t” – Gilles Deleuze



### – Basic Structure \*G

- I. Transit from chapter 13 – Keep “overlapping” each other. Watch animation.
- II. On the first beep, start **Act \*G/14**.
- III. On the second beep, return to your starting point.

### – Act \*G/14 – 62 sec

1. P4 say: “We can’t be what we are because we are what we are not. Now I’m going to play the BB.”
2. Switch the roles of MB and BB, so that your actual body – the MB – plays the BB.
3. In a chain reaction beginning with the performer on the top, let the BB follow its MB to unite in the order of P4 – P1 – P3 – P2.  
Continue with **III**.

### – Exercise \*S&G/14: Fill the gap

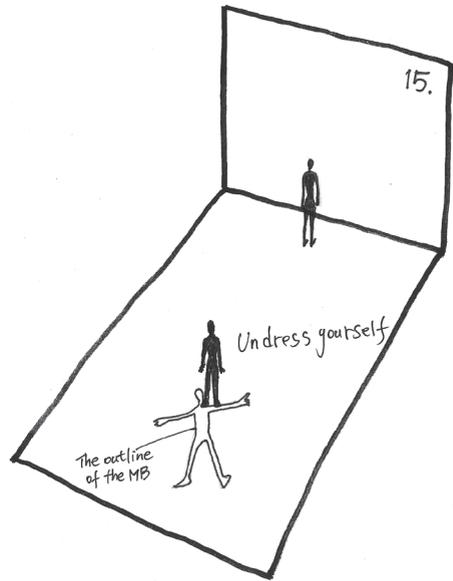
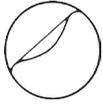
Let the MB follow to align with what you sense the BB is changing to, after doing **Practice \*S&G/14** thoroughly.

### – Practice \*S&G/14 on the BB: How to deepen the natural sensation of the gap

- a) With a partner, lie down on your backs so that the soles of your feet join together in parallel. Describe the MB’s outline in your mind and sense the BB’s shape and texture, subtly moving inside. Lie in this position for 20 minutes.
- b) Observe the gap between the MB and the BB, especially the BB’s as it is invisible; the BB is never standing still and is different from the materialistic and scientific bodies.
- c) Attempt to unite the gap between the BB and MB, in order to remedy the discrepancy. This is the initial step to re-organising one’s internal functions and bringing about a self-renewing and malleable form.

## Solo Version

### 15. Strip Our Self (take off)



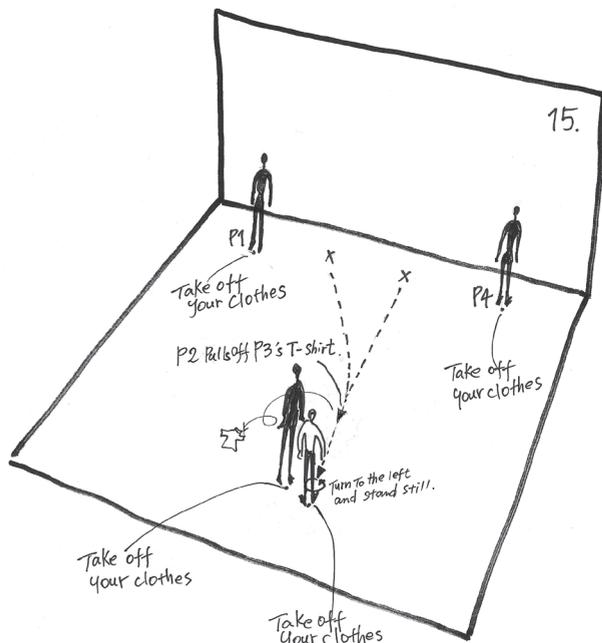
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/15**.
- III. On the second beep, return to your starting point.

#### – Act \*S/15 – 31 sec.

1. Go forwards, at the same time taking off your shirt.
2. Place yourself while continuing to take off your clothes, and just leave them on the floor.  
Continue with **III**.

**Episode #15:** I remember the book “Peeling the onion” by Guenter Grass, a German writer. It is an autobiographical work, a memoir of his childhood and youth. Here, I compare myself to a delicate fold capturing emotional sensitivity, like the thin film separating the peels of an onion. It could be myself between these layers of peels; this is the place where information is stored and cared for, where the principle we need is impregnated – **A desire** that we can never achieve ... **Impossibility** that we regret to make possible ... **Experience** that we can never be released from ... **A common dream** of all people ... **Wisdom** that we believe we already know ... **Secrecy** that we hold for all time ... **Knowledge** that we do not accept, denying its importance ... **Admiration** that we could never have, or have never had ... **A sense** that cannot be expressed in words, never and forever ...



### – Basic Structure \*G

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/15**.

### – Act \*G/15 – 31 sec. P2/3 and P1/4

1. P3 go forwards. P2 pursue P3. Pull off P3's T-shirt, then throw it on the floor in the front acting area and stand still. P3 do a 180° turn to the right while P2 is taking off your shirt, stop with your back turned to the audience, and also stand still.
2. P1/4 simultaneously take off your clothes at the starting position. P2/3 stand still for a short while and keep eye contact with each other.
3. P2/3 stay in the current position and still keeping eye contact, take off the rest of your clothes.
4. P3 on the second beep, return to your starting point. P1/2/4 turn back to the left and return to your starting points.

### – Exercise \*S&G/15: Naked spirit

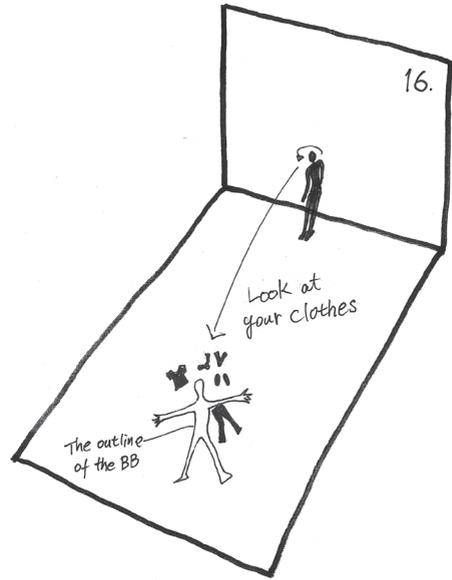
Repeatedly undress your MB while envisioning your naked spirit; be closer to yourself, even if your BB seems intangible. Repeat at various speeds.

### – Practice \*S&G/15 on the BB: How to evoke one's own potential from the BB

Feel your skin that is a border between the outside world and the MB, and also serving as a secure shell for the BB. Sense the BB's virtual existence beneath this shell, while responding to **Episode #15** in order to stimulate your imagination.

## Solo Version

### 16. Scandal On Somebody (lose)



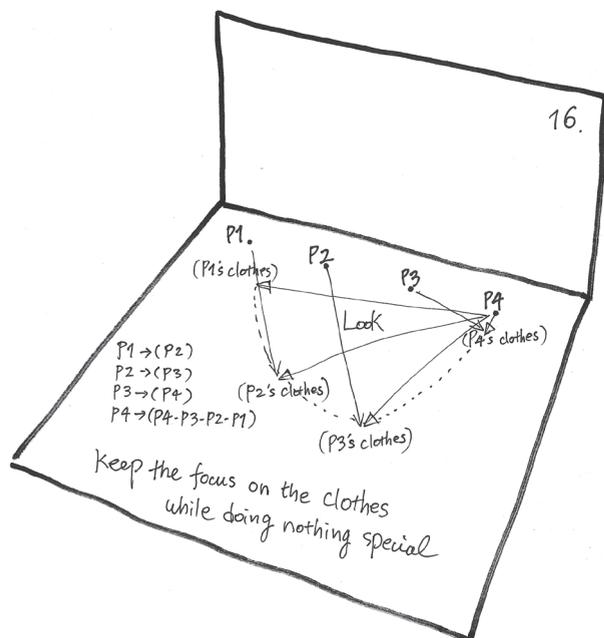
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, start **Act \*S/16**.
- III. On the second beep, return to your starting point.

#### – Act \*S/16 – 31 sec.

1. Stand still with your back turned to the audience, only turning your head to the left.
2. Look at the clothes on the stage which you took off in the previous chapter.
3. Keep the focus on your clothes, while doing nothing special.  
Continue with **III**.

**Episode #16:** I long for an innovative action – something to dismantle things that have become traditional and canonised, a way to abandon them in favour of a new starting point. I want to make an effort to invent new interpretations, concepts, structures and styles, or find a good opportunity to present a new theme. In my opinion presentations should carry political impact or a message, in order to appeal to the culture and society of our time, including and implying resistance to prescribed things. I try to respond to the zeitgeist in my own way, in conflict with things become canonised. Anyway, nothing is going to happen if I'm not going to make problems. But what kind of problem? – Well, if the house was completely burned out, only the material body (MB) and the breathing body (BB) would be left, a naked body having nothing else but itself.



### – Basic Structure \*G

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, start **Act \*G/16**.
- III. On the second beep, throw a glance at your own clothes, and return to your starting point.

### – Act \*G/16 – 31 sec.

1. Stand still with your back turned to the audience, only turning your head to the left.
2. Look at the clothes on the stage, which you took off in the previous chapter; P1 look at P2's clothes, P2 at P3's clothes, P3 at P4's clothes, P4 look at all of them from your own to P1's.
3. Keep the focus on the clothes while doing nothing special.  
Continue with **III**.

### – Exercise \*S&G/16: Neck

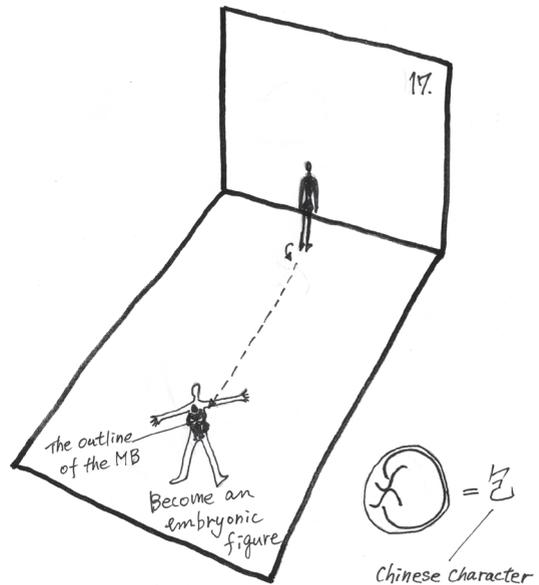
Let the tension of the neck release. Make circular movements of the neck in one direction and then reverse. Stretch the scruff of the neck in all directions, in order to make it flexible.

### – Practice \*S&G/16 on the BB: What remains if the MB loses the BB?

Envision taking the vaporous BB out of the MB through all of the MB's holes (including pores) in order to completely empty your inside. Recognise the MB in a lost state. Is the MB a toy, an instrument, a machine? Think of the relationship between the requiring BB and the responding MB. Think about what occurs when the BB leaves the MB.

## Solo Version

### 17. State Of Solitude (wrap)



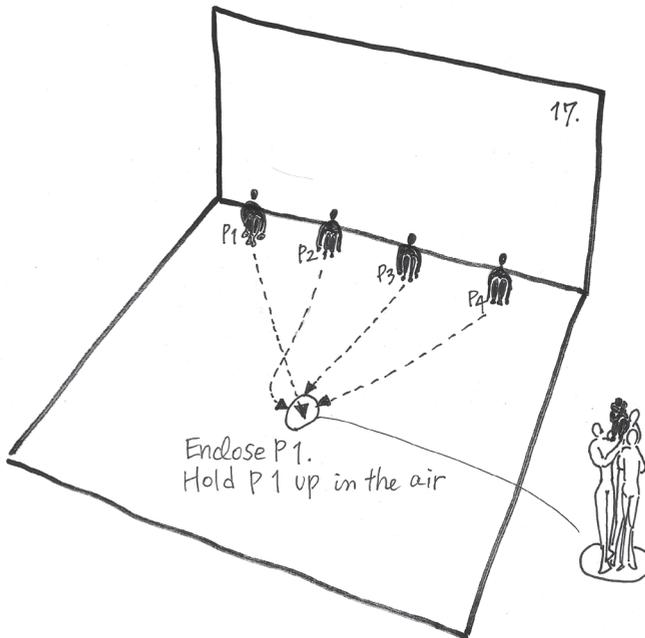
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/17**.
- III. On the second beep, stay still in the embryonic figure position.

#### – Act \*S/17 – 31 sec.

1. Go forwards and sit in the middle of your MB's outline on the floor.
2. Become an embryonic figure, as small as you can.
3. Breathe in and hold your breath while listening to your heartbeat.  
Continue with **III**.

**Episode #17:** In this chapter I am referring to the Chinese character for “wrapping” which we also use in Japan. It delineates the figure of a “pregnant woman carrying a baby in her womb”, implicating various meanings such as “dress”, “protect”, “pack”. Its meaning derives from the state when the embryo is tenderly kept safe in the amniotic fluid in the mother’s body, and before a newborn baby would be wrapped in swaddling cloth. However, it often happens that newborn babies are abandoned, e.g., in train station lockers. You could say that humans carry a bomb of life within, like a crumpled/folded piece of paper with lots of information written on it, a strange origami. Unwrapping these information packages and bringing them to life in order to get to the bottom of things is a delicate and sometimes dangerous affair. Both parents/mother have to take care of the baby’s needs and nurture it if they want the life they created to continue and develop.



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, start **Act \*G/17**.
- III. On the second beep, return to your starting point.

**Act \*G/17** – 62 sec. P2/3/4 with P1

1. Crouch and go forwards while moving as if rolling up a carpet with both hands.
2. P1/3 come closer to P2. P1 pass by P2, and go diagonally towards the front left corner of the acting area. Stop halfway.
3. P2/3/4 enclose P1. Hold P1 up in the air.  
 \* P1 become an embryonic figure as small as possible with the help of P4, who crosses P1's arms and lets P1's head rest in them.
4. P2/3/4 keep holding P1 safely and securely in the air.  
 Continue with **III**.

– **Exercise \*S&G/17: Retract & Stretch**

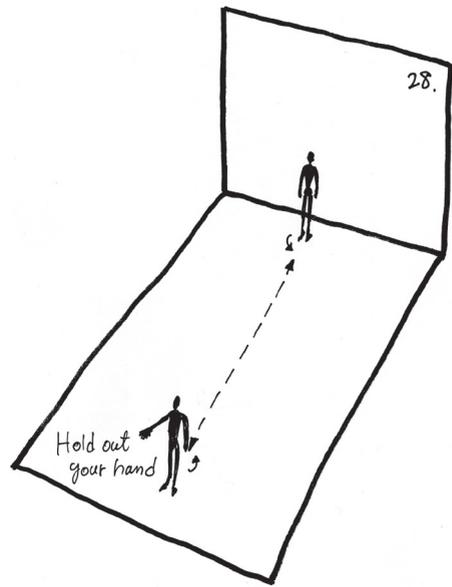
- a) Lie down on your back and listen to your heartbeat. Envision describing a big circle, with your navel as the center. **Stretch:** In order to build up multiple directions in the circle, reach for the outline of the envisioned circle with all your toes and fingers, like extended lines from the navel. (The BB's image moves in advance, followed by the MB.) **Retract:** Let the stretched parts of your body slowly retract into your body and to your navel again, simultaneously pulling back / dragging in the envisioned circle and the extended lines from your navel. (The BB's image moves in advance, followed by the MB.)
- b) Enclose and suppress one performer, who is pulled back by the power of three performers: One performer in a passive role – Try to stretch your head, your toes and fingers against the opposing power in order to extend the radial lines from your navel. Three performers in active roles – Keep enclosing and suppressing the passive performer.

– **Practice \*S&G/17** on the **BB**: Is reverse evolution possible?

Retract your BB in order to draw it into your navel. Observe the shapes and patterns that you create as your body folds to become a smaller sphere. Let the MB attempt to unite with the BB. Sense the gap between BB and MB, which will never be perfectly united. Observe the gap; each body is constantly working to adjust the distance by changing speed, size, volume and texture. Continue to test this retraction for as long as possible.

## Solo Version

### 28. Sympathy Of Support (tie up)



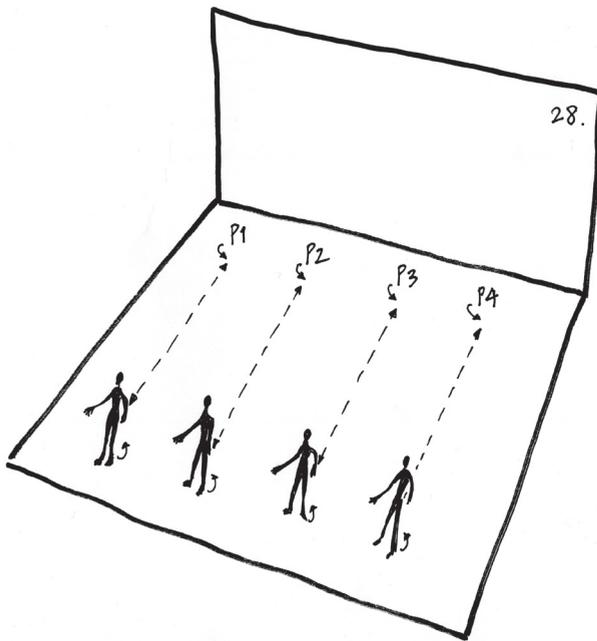
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/28**.
- III. On the second beep, return to your starting position.

#### – Act \*S/28 – 62 sec.

1. Go forwards and place yourself at the edge of the acting area.
2. Hold out your hand, as if waiting to receive help.
3. Try to get into a melancholic state, then express these emotions on your face and cry.  
Continue with **III**.

**Episode #28:** Love is a seed; you can get it for free, give it to someone for nothing. Of course, the seed of love will not bud and bloom if you do not water it. Occasionally, the seed of love that is nurtured with water mixed with the poison of loneliness may become the strange fruit called "restraint". Now the fragrance of the flower is spreading. Intoxication. You feel good. You can live with the superfine poison of loneliness; however, poison is poison ... There is a monkey (if you like, take any other creature for comparison) dying because it is unable to look for food by itself. I'm preparing the last dinner party for the monkey, so that we can give it some last warmth. Ladies and gentlemen, you are welcome to attend this dinner. Attention! Do not forget to bring flowers!



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/28**.
- III. On the second beep, return to your starting position.

– **Act \*G/28** – 62 sec. All together  
Interpret the Solo Version's **Act \*S/28**.

– **Exercise \*S&G/28**

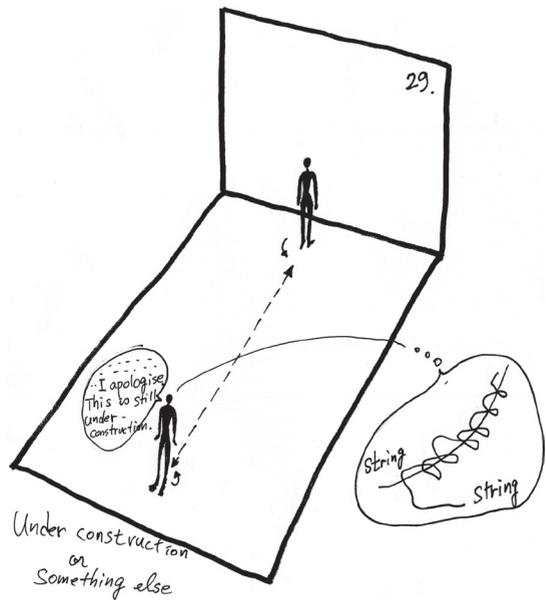
Evoke sadness and make yourself cry.

– **Practice \*S&G/28** on the **BB**: What happens when you are restricted?

Be close together with another person, touch and hold another person's MB as tightly as possible. Let your BBs penetrate each other and bind together while keeping the MBs in touch and holding them tightly. Observe how your body (MB and BB) feels in pain; when the BB is crunched by the MB it loses its freedom and individuality, so that you cannot be what you are.

## Solo Version

### 29. Spark Of Spontaneity (become entangled)



#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/29**.
- III. On the second beep, return to your starting position.

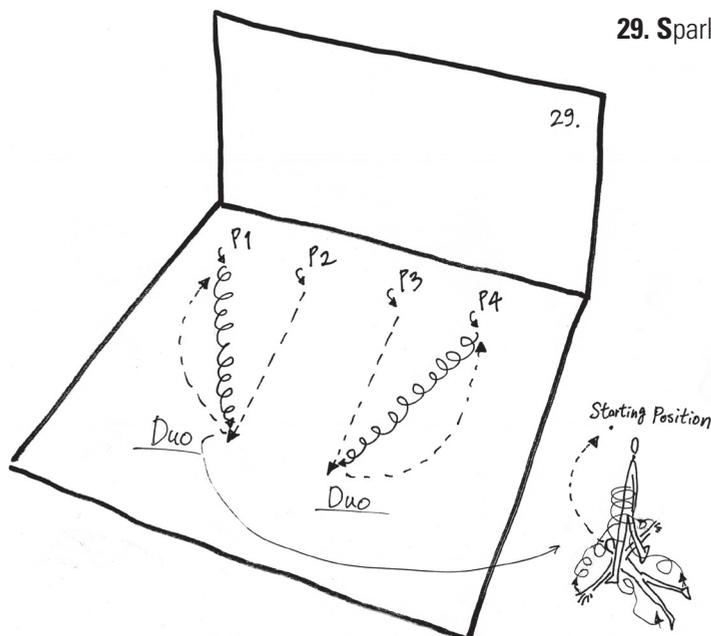
#### – Act \*S/29 – 31 sec.

1. Hold a speech based on **Episode #29**. Perform the concept of “under construction”.
2. End with the sentence: “I apologise. This is still under construction.”  
Continue with **III**.

#### – Preparation \*S/29

Decide on how you would perform this chapter, based on the idea that it is still under construction. Try to invent your own text. If you find another way to finish this chapter, perform it that way.

**Episode #29:** *In the middle of the night I still keep waiting for a moment when a brilliant flash idea arrives. While I am waiting, I get an image where something is spontaneously becoming entangled. Is something spontaneously becoming entangled? Oh, yes! It could be two strings; the more I envision two strings, the more confused I get. Because I cannot follow my vision, in which two strings are indeed becoming entangled right now. That makes me confused because of the confusion of the strings. I apologise – I know that the deadline of fixing the text is coming closer and closer; but just now, two strings are entangled in me, I am getting twisted up by them ...*



### – Basic Structure \*G

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/29**.
- III. On the second beep, return to your starting position.

– **Act \*G/29** – 186 sec. 2 x duo between P1/2 & P4/3 in mirror movement

1. P2/3 go forwards and find an acting position. P1/4 roll on the floor towards P2/3, until you are at P2/3's feet, lying on your back.
  2. P2/3 stand over P1/4 with your toes pointing towards P1/4's armpits.
  3. P1/4 entangle yourself around P2/3.
  4. P2/3 roughly push P1/4 with your feet under her/his armpits, travelling in a circle back to P1/4's starting position.
  5. P1/4 try to stay connected with P2/3 all the time while being moved around.
- Continue with **III**.

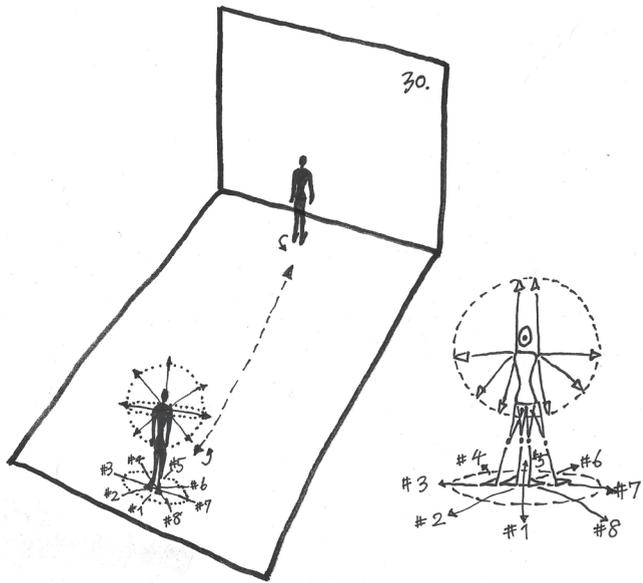
**Note:** P3 and P4 do the same action as P1 and P2, but travelling in the opposite direction (2 duos mirroring each other).

### – Exercise \*S&G/29: Interference – liberation – defense

Entangle yourself around the other performer whilst also trying to climb up their body. Switch between passive and active roles. You need strength to rise upwards and downwards and to stick to the other performer and remain entangled.

– **Practice \*S&G/29** on the **BB**: How to solve the three-dimensional constitution of the coiled BB?

Is there any part of your MB which makes you feel uncomfortable in tension? Perceive the gap between the BB and the MB in a specific body part; perceive how often the BB was twisted and in which direction it is spiralling; envision the torsion of this. Let the MB twist up in the same fashion as the BB to unite with the deformed BB. Observe the process and repeat the action a couple of times until the feeling alleviates.



### – Basic Structure \*S

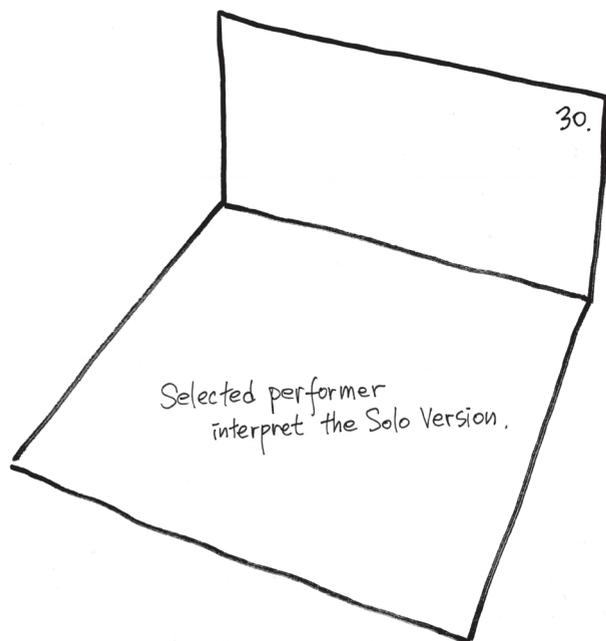
- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/30**.
- III. On the second beep, return to your starting position.

### – Act \*S/30 – Choose when to end your act

1. Go forwards and find a starting position.
2. Repeat numbers 1–6 of **Preparation \*S&G/30**, 6 times.
3. Perform the variations of the basic shapes and patterns to the right.
4. Improvisation #1 – Improvise with your own variations of the basic shapes and patterns by changing the degrees of direction (always move clockwise). Transition.
5. Improvisation #2 – Based on Improvisation #1, continue to improvise and incorporate pliés (bending the knees) to change height. Make sure that one foot remains centered on the floor and in the middle of the space/circle.
6. Improvisation #3 – As a transition into Improvisation #3, you can experiment by pointing any of your body parts in any direction. This will lead to a free improvisation in which you are no longer required to stay on the spot.
7. When done, say “Beep!”  
Continue with **III**.

**Note:** Present the process as a development from a basic recipe to individual and original physical figures of your own.

**Episode #30:** Imagine the BB is constructed out of many tiny artificial wish-balls, made out of personal information which creates an original body. The wish-balls encapsulate what we want to be. The more detailed the wish-balls are, the smaller they become, and consequently they also become invisible from the outside. If you connect wish-balls one after the other, they gradually build a line, followed by a wall, followed by a 3-dimensional construction, like a cube. In order to activate the BB's visions, we have to project specific formulated wishes through the MB, to transform them into actual life. If the wish-balls are not connected properly, then the MB will not function and will go to trash. Attention please – behold what you can; never mind if you're just crossing the border with narcotics – show off in your own splendid shape and pattern!



### – Basic Structure \*G

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/30**.
- III. On the second beep, return to your starting position.

– **Act \*G/30** – Choose when to end your act

The group's selected dancer interpret the Solo Version's **Act \*S/30**. The others just stay at their positions and watch the performer.

### – Exercise \*S&G/30: Variation

**Variation for the arm movement:** Impulse for the arms can come from the feet, or sometimes the arms move independently. Before changing position, make sure you sense the direction in which you want to move. The sequence of the basic choreography can be mixed up and its order changed.

Arms are stretched all the time and are directed towards one of the points in the co-ordinate system. – Make sure to envision the orientation map all the time.

**Variation for the foot movement:** While you perform the variation of the arms and also while you are shifting to the different directions by using the first position and the closed parallel position, you can add tendu and ronde de jambe a terre (tracing a half circle on the floor with the toe). You can also experiment by incorporating grande battement and arabesque (raised leg behind the body).

Make sure that one foot remains centred on the floor and in the middle of the space/circle by imagining a string through your body from head to heel.

**Variation of focus:** The focus can be directed towards the floor, along the horizon or up towards the palms of your hands. It must always be clear.

### – Practice \*S&G/30 on the BB: What is your BB's mission?

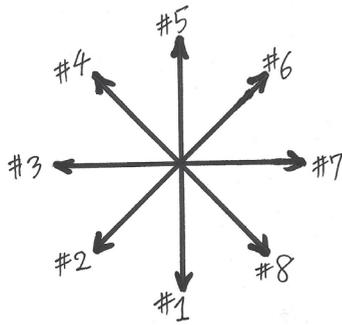
The response of two bodies (BB and MB) is a continuous interaction between BB and MB as a medium of the performer her/himself. Grasp that the BB really sends instructions to a body of tangible material in order to manipulate the MB, which can produce various styles as needed. Inspect how you understand the BB by following all of its practices up to this essential chapter. Develop a specific image of what the BB indicates to realise what you need for the MB to accomplish its task of turning the BB's action into a mechanical function, to lend it solid substance. Observe the process of change from a two-dimensional to a three-dimensional pattern, with the BB proposing and the MB accepting and executing.

**Reference \*S&G/30:** *Let the Material Body dance! However, ask yourself the following: Does choreography question the aesthetics of our existence? Or is it a mathematical organisation of artificial movement? Or is it intentional, premeditated accidents in space? Or is it a design of shapes and patterns like a collection of ornaments that are figures extracted from life? Or is it a special gift to ourselves? Or is it a funny merchandise to make business? Or is it a technical construction of being in natural pretension? Or is it a higher level of imitation of human action & attitude? Or something else?*

– Preparation \*S&G/30: Learning the basic choreography

**Direction #1–#8 (clockwise)**

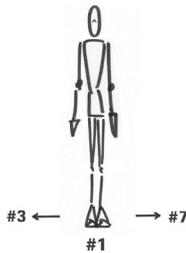
- #1. To the front
- #2. Diagonally forwards to the right
- #3. To the right
- #4. Diagonally backwards to the right
- #5. Backwards
- #6. Diagonally backwards to the left
- #7. To the left
- #8. Diagonally forwards to the left



**Phrase 1.**

1.1.

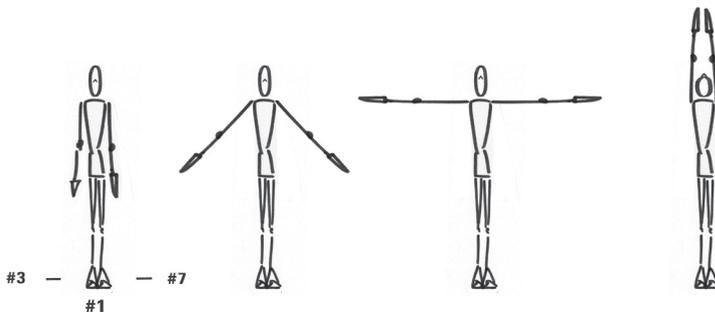
<Facing direction #1> Stand in the center of the acting area with both feet together in parallel position and both arms hanging by the sides of the body in a natural way.



1.2.

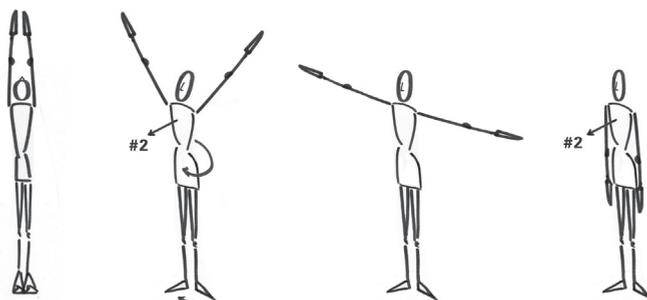
Stand still looking to the front, rotate and lengthen the arms, so that the palms are facing front, before describing an arc by lifting your arms over the top of your head. Move your head simultaneously until it is tilted back. Look at your palms which are now joined together.

\* Recognise that your body centre is aligned with the centre of the sphere in order to project your energy outwards.



<Transition to changing direction to #2> Turn your body on your heels with your feet into the first position and reverse the circle of the arms by rotating your hands so that the palms first face front and then down to the floor. Continue until your arms are hanging naturally.

Turn your focus to your new front, direction #2.



**Phrase 2.**

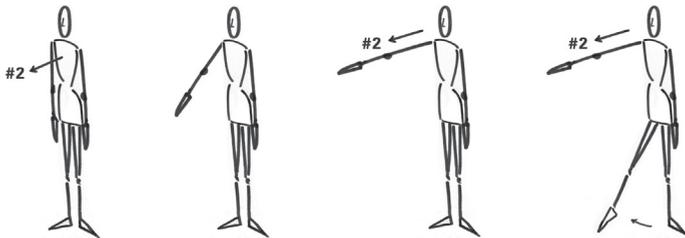
2.1.

<facing direction #2> Stand with both feet in first position and both arms hanging naturally by the sides.

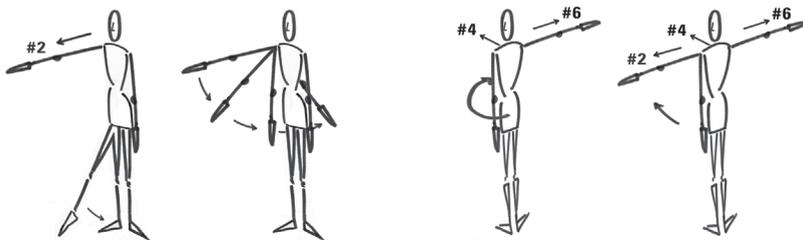


2.2.

Lift your right arm (palms facing inwards) 90 degrees to your front and parallel to the floor. Then quickly following the arm movement, use your right leg to tendu devant (to the front).

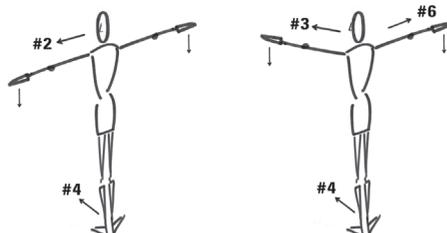


<Transition to changing direction to #4> Move your right leg back into first position. Using the weight of the right arm, let it swing behind you towards direction #6. The left leg rotates inwards and the right leg outwards in order to shift the front of the first position towards direction #4. In quick succession, the left arm raises up to direction #2. Your face remains in the same position for the entire phrase. Both palms should be facing down towards the floor.



2.3.

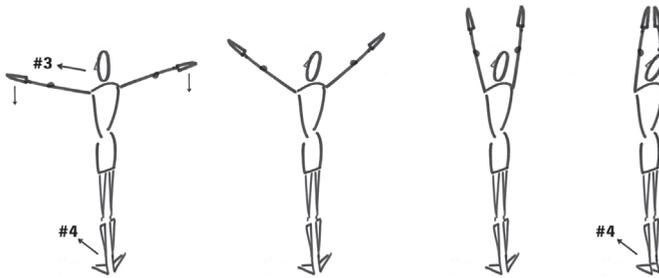
Simultaneously shift your left arm parallel to the floor 45 degrees to the right, with your eyes looking straight ahead, until both arm and eyes reach direction #3. Keep your right arm in the same position as before (direction #6) with both palms facing the floor.



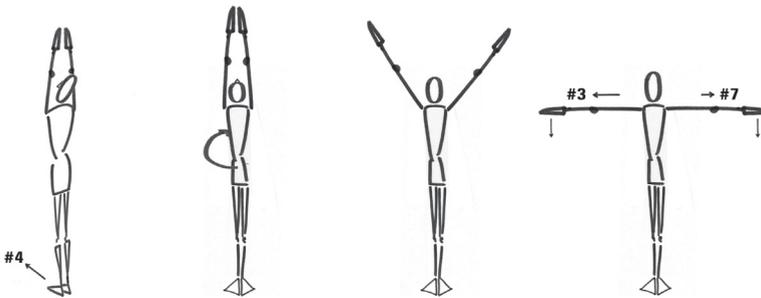
### Phrase 3.

3.1.

Make sure to continue from the previous end position. Move both arms in an arc, lifting them over your head. When the palms join together, the feet simultaneously rotate inwards with the weight on the heel, ending in a closed parallel position. The face follows the left arm until it is raised towards the palms again. (Similar to phrase 1.2.)



<Transition to changing direction to #5> Turn your body on your heels with your feet in first position to face direction #5. Move your arms to create an arc, ending with the palms parallel to the floor, facing downwards. The left arm now points to direction #3, the right arm to #7). The focus of the eyes is now directed to your new front, direction #5.



### Movement Instructions

**First Position:** A standing position where your heels touch and your legs are rotated outward from your hips. Knees, ankles and toes should be aligned to point in the same direction. **Parallel Position:** A standing position with your toes directed to the front. This can be closed (with your feet joined together) or regular (where your feet stand a hip width apart). **Tendu:** Slide your working foot away from your standing leg, until it is so far that only the tips of your toes are still in contact with the floor. The tendu can be directed to the front, to the side or behind the body.

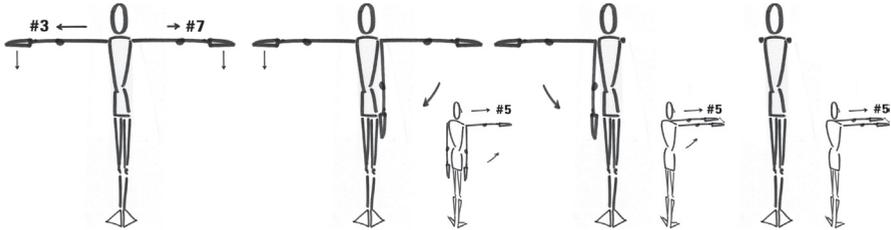
**Devant:** A movement directed to the front of your body, e.g., tendu devant, grande battement devant. **A la Seconde:** A movement directed to the side of your body. For example, your leg is extended to the side in a tendu a la Seconde.

**Derrière:** A movement directed behind your body, e.g., tendu derrière. **Plié:** The action of bending your knees while there is weight on one or both legs. For example, plié in first position (both knees bent), or tendu your right leg devant

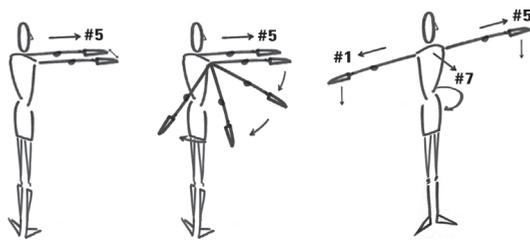
## Phrase 4.

4.1.

<Facing direction #5> Bring your right arm down passing by your thigh, then raise it directly in front of the body, towards direction #5, with the palm facing inwards. When your right arm is in position, move your left arm in the same way.



<Transition to changing direction to #7> As soon as both arms are reaching out to the front, use the weight of the right arm to let it swing behind you towards direction #1. The left leg rotates inwards, while the right leg rotates outwards in order to shift the front of the first position towards direction #7. Both arms are now stretched to the sides with the palms facing downwards. Left arm and face stay facing direction #5.

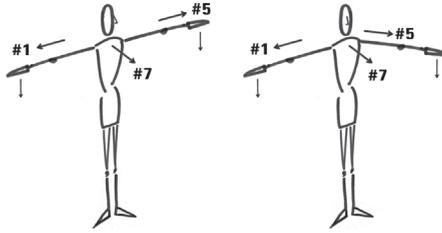


and plié (only the supporting left leg is bent). **Ronde de Jambe:** Circling of the leg. The working leg traces half circles, either starting at the front, circling to the back and passing through or returning to first position, or starting at the rear and finishing front. This action can occur *à terre* (toe in contact with the floor), or *en l'air* (the working leg is raised above the floor). **Grande Battement:** A development of the tendu, this action involves the working leg passing through a tendu before leaving the floor and being thrown into the air. The working leg remains extended and reaches at least an angle of 90 degrees. **Arabesque:** A position in which your leg is extended behind the body. The working leg can remain in contact with the floor in a tendu to the back (*derrière*), or be raised above the floor, often at 45 or 90 degrees. When the raised leg extends higher than 90 degrees, the body has to tilt forward. This is also called a *penché*.

## Phrase 5.

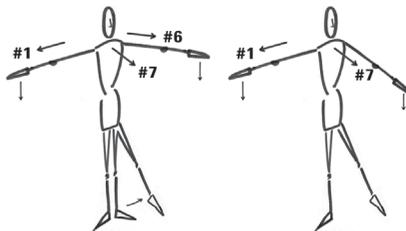
5.1.

Shift your left arm parallel to the floor 45 degrees to the right. Simultaneously move your focus, looking out horizontally, following the direction of the arm, until both arm and eyes reach direction #6. Keep your right arm in the same position as before (direction #1) and both palms facing downwards.

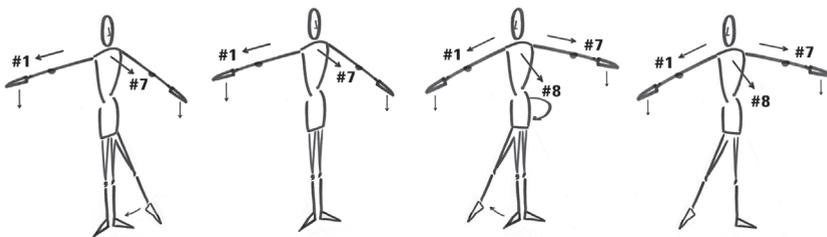


5.2.

Continuously move your left arm and eyes from direction #5 through to direction #7 until they are directed to the front (direction #7). When your arm passes direction #6, tendu your left leg a la seconde (to the side, direction #5).



<Transition to changing direction to #8> Close the left leg to return to first position. Rotate the left leg inwards on the heel and quickly rotate the right leg outwards, so that your torso now faces direction #8. Tendu your right leg a la seconde and rotate your head towards direction #2. Only your right arm moves in relation to your torso, so that it now points to direction #2. Make sure your left arm stays in position facing direction #7 for the entire phrase.



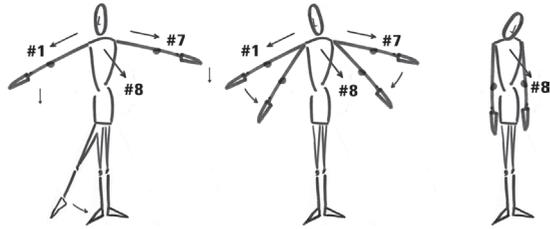
### Note:

1. Listen to your heartbeat.
2. Imagine a string or line through your body; expand and extend upwards (head) and downwards (feet).
3. While you move into another direction or during a turn, make sure you transfer your weight onto your standing leg, enabling you to isolate the working leg movement. (Example for tendu.)
4. While shifting your position into another direction, make sure you envision the shifting angle before you move, such as 45°, 90°, 135°, etc.
5. To build up a mental co-ordinate system, you need to be aware of the direction points' orientation at all times. Project this orientation map into the acting area.

**Phrase 6.**

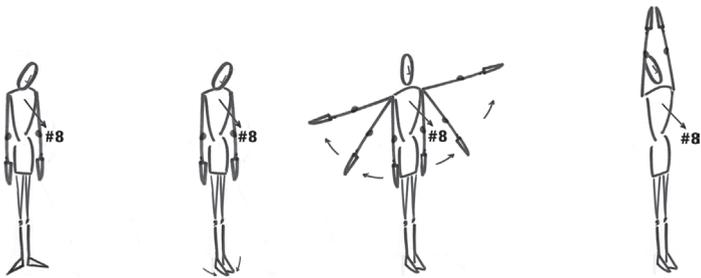
6.1.

Lower both arms to hang naturally by the sides, and let your head drop forwards (direction #8).

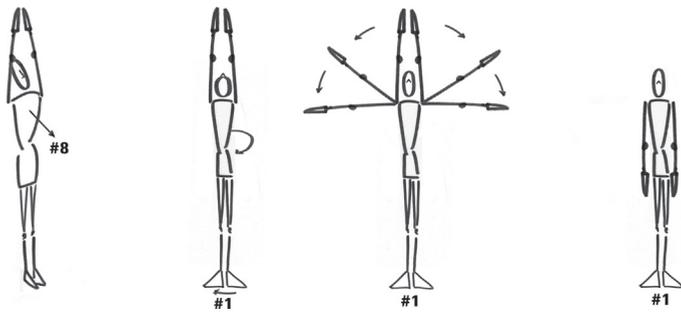


6.2.

In quick succession, close your feet in parallel position and raise your arms in an arc, until they are joined over the head and your focus is directed towards your hands.



<Transition to the 2nd rotation> Turn your body on your heels with your feet in first position and reverse the circle of the arms by rotating your hands so that the palms first face the front and then down to the floor; continue until the arms are hanging naturally. Turn your focus to your new front, direction #1.



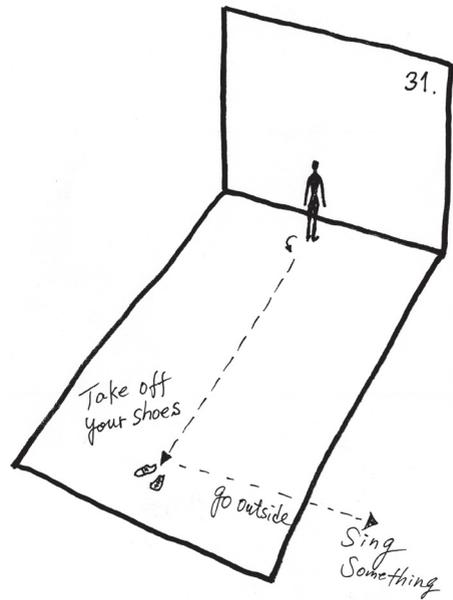
Continue by repeating phrases 2–6 once more, beginning with your new front.

**Attention:**

1. The choreography moves clockwise, while each rotation shifts anti-clockwise.
2. During a phrase, you stand in the first position or in a closed parallel (basic footwork).
3. The basic form keeps a straight line with the foot and the arm also straightened.

## Solo Version

### 31. Suggest Our Stories (imply)



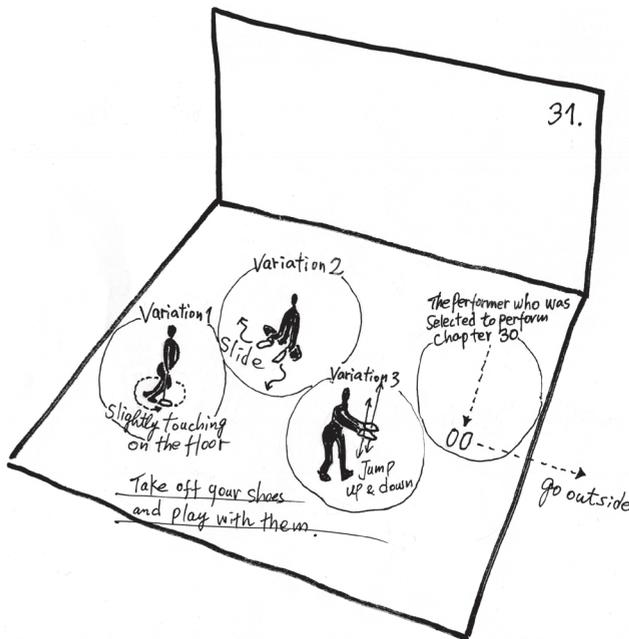
#### – Basic Structure \*S

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*S/31**.
- III. On the second beep, return to your starting position.

#### – Act \*S/31 – Choose when to end your act

1. Go forwards and place yourself.
2. Take off your shoes.
3. Place the pair of shoes under the ceiling camera.
4. Go outside the acting area and stand still.
5. Look at your shoes on the ground.
6. Sing something.

**Episode #31:** We need a device – rather mental than mechanical – enabling us to step into a magical world, where you could realise ideas and plots you've never thought of before. Let's find a clever way of transforming the body in everyday human activities into any future dance style. It is said that our subconscious is the place where we keep all the thoughts we've had. Let's give us a chance to evoke it, in order to realise a certain idea with the help of self-hypnosis. We can only finish this with a clear wish and strong curiosity.



– **Basic Structure \*G**

- I. Place yourself at an arbitrary starting position with your back to the audience. Watch animation.
- II. On the first beep, do a 180° left turn and start **Act \*G/31**.
- III. On the second beep, return to your starting position.

– **Act \*G/31** – Choose when to end your act

1. Go forwards and place yourself.
2. Take off your shoes.
3. Play with your shoes as follows:
  - Variation 1* – take the shoestrings of your right shoe into your right hand, and let it hover just above the floor, slightly touching it. Move in an anti-clockwise circle while giving the audience sly, scheming glances.
  - Variation 2* – with both hands, let your shoes playfully slide around on the ground. Look at the imaginary feet inside your shoes.
  - Variation 3* – hold both your shoes by the heel and let them jump up and down, but never let go of them. Look at the head of the imaginary body inside them.
  - The performer who was selected to perform Chapter 30* – take off your shoes and go outside the acting area, leaving the stage.

\* The instructor will decide which performer plays which role.

– **Exercise \*S&G/31**

Just repeat your action with your shoes.

– **Practice \*S&G/31** on the **BB**: How to apply the function of input/output

Envision an image of the entire BB in the shape of the MB which you will manipulate. Make your own program for the BB, input the story you want to create, but you have to be very clear with your idea. You need a strong wish and curiosity of what you want to perform. Check out what kind of skill and technique you have with the MB which transforms the BB, in order again to reform and articulate the MB, as an output model of information systems. Observe the interaction between BB and MB during the creative process – The BB is the key to the functioning MB.



## Appendix

## The **B**reath **B**ody (**BB**)

### **What is the BB?**

The Breath Body is a vaporous body, never standing still, shifting and changing, which we can perceive if we develop a certain sensitivity for it. It is a way of body perception which differs from the materialistic and scientific ones. This invisible inner energy body is as big as the real body which consists of muscles, bones, organs and skin. This energy body is original material, which can be transfigured in its own right, a creature/creation of its own.

### **How can you find the BB?**

The BB is never perfectly united with one's Material Body (MB). Perceiving the BB, we find a gap between it and our MB. This discrepancy can be remedied, which is an initial step in the reorganisation of internal functions and bringing about a self-renewing and malleable form.

### **What is its purpose?**

Any bodily motion naturally happens when we feel a desire, a necessity, which performs itself. To create our own shapes & patterns, I was searching for a way of symbolising this invisible inner energy, the BB. It is a starting point for creating any shape with the MB. In addition, the BB is a resource for the perception of bodily motions.

### **How do you deal with it?**

You could say that making any body shapes & patterns needs the control of a masculine power (MB) through the sense of femininity that is characterised by indescribable feeling (BB). This piece is inspired by my efforts to explore two things: firstly, how to deepen one's perception of the BB in correlation with the MB. And secondly, how to manipulate the BB with the aim to become one – to unify the entire body.

### **What are the artistic viewpoints?**

At this point there are two ways of dealing with the BB. One is the natural arrangement of adjusting two bodies in one, which aims to heal or to deepen its perception. The other one is the artificial arrangement of evoking a state of ambivalence, which antagonises and deforms the perceived BB as an instrument, in order to access multiple expressive functions and various possibilities of reflecting our individual aesthetics.

### **How does this work?**

These 2 different bodies mutually respond to the process of transformation, and are manipulated on an intellectual level as two objects – MB & BB – which we can call "subjective object & objective object" and "content & form" in parallel = "instrumentalisation": treatment of an idea as an instrument that functions as a guide to action. This is intended to stimulate creativity. And then, the body could be identified, articulated, and define itself in various aspects to be conceptualised, aestheticised, technicised, mediatised, poeticised, theoreticised, politicised.

**- Script \*S&G/09**

**Symbols and abbreviations**



movement phrase A-D



Faster

perform the phrase at a faster pace

R1-5

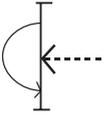
right steps

L1-5

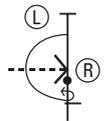
left steps



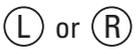
spoken text



take a step and swivel 180° to face opposite direction, feet joining in parallel



swivel turn in parallel, weight on Left or Right; dot = supporting leg



supporting leg for swivel/turn

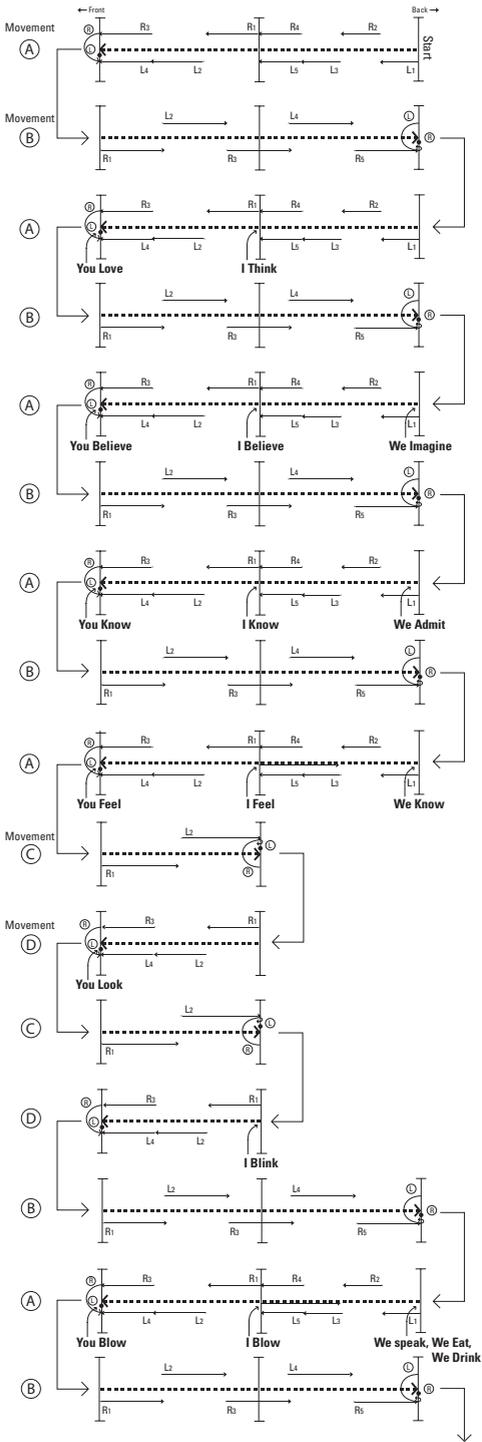


the road / movement pathway

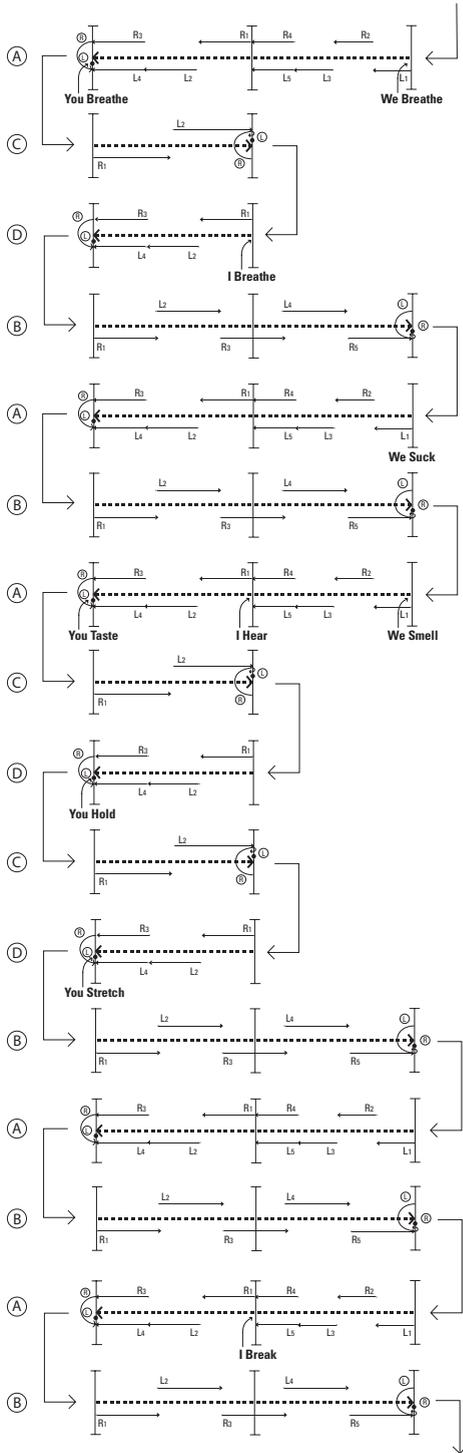


continue with the next phrase

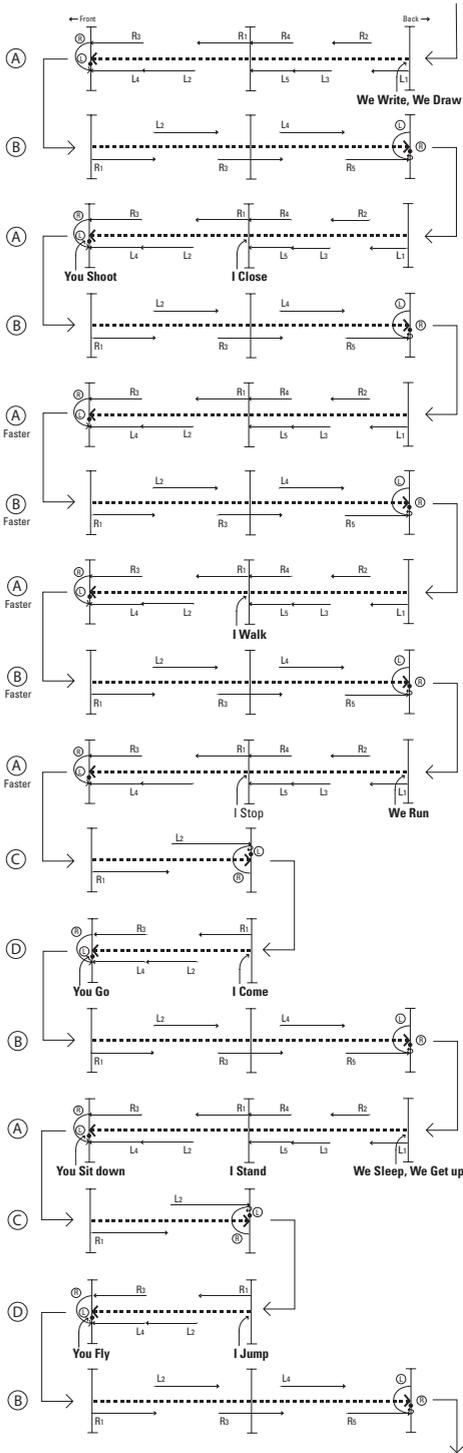
1



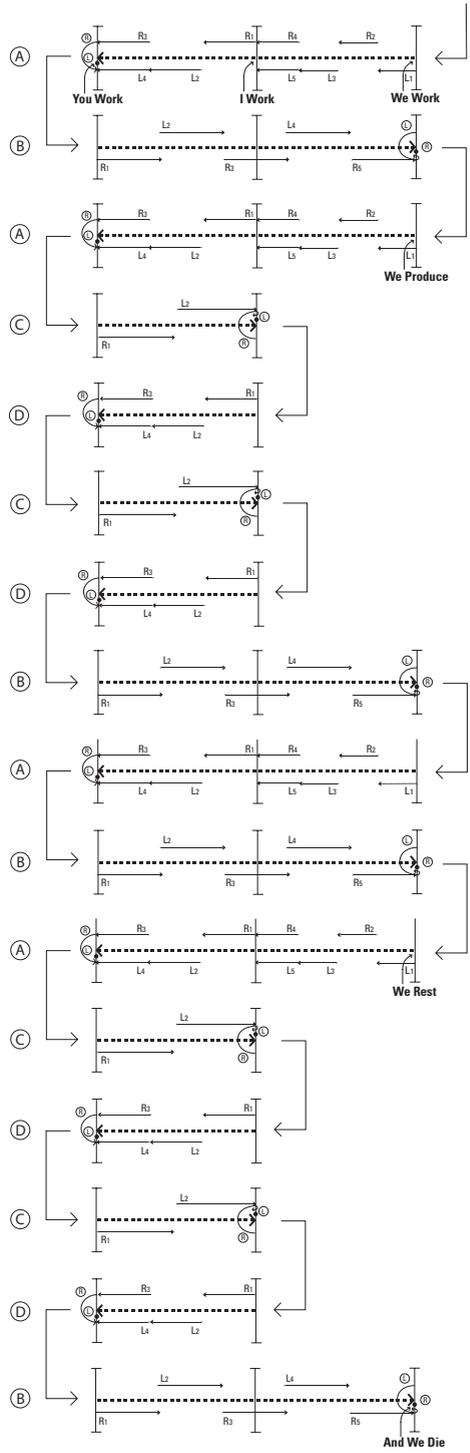
2



3



4





## Epilogue

Soon after the creation of the Japanese group version, I was in Tokyo when I experienced the huge catastrophe on 11 March, 2011. It was such a big shock and as a result, I experienced many things in a new way; there was confusion in the town because it no longer looked the same and many things didn't function anymore. After this experience, I wanted to explore the piece on a much deeper level and find a stronger way to define the work. So I decided to make a solo version performed by myself.

What began as a solo version, also developed into a group version, which will be premiered in the near future. During the creative process, we documented material about the development of the work and the choreographic process, and we wrote episodes as background information relating to each S.O.S. situation. As the written material expanded I began the process of compiling the information into a more cohesive documentation that included instructions and illustrations.

I have structured this S.O.S. recipe book like a cookbook. Each chapter or recipe has its own catchword and title taken from an S.O.S. situation. The reader can test out these ideas by following the recipes or adapt them to suit their own tastes. The book can be used as a starting point to inspire you and show you that there are many ways to realise your wishes. You can also just enjoy reading the book and form many images in your own mind.

I would like to thank all the people who have helped me during the process of developing my ideas, the performance work, and creating this book.

Many thanks to Ajda Es, Akiko Soga, Armin Anders, Ayumu Okubo, Chie Sumiyoshi, Christine Gaigg, David Ender, Elif Melis Gencler, Hannah Timbrell, Hannes Wurm, Hideya Seki, Hiroyoshi Takishima, Hisa Enomoto, Joachim Kapuy, Karl Regensburger, Ken Okuda, Koji Yokoyama, Kyoko Yokoyama, Lena Kvadrat, Maiko Sakurai Karner, Maimi Sato, Marina Losin, Mari Takeda, Martin Jandle, Masayoshi Takada, Michael Haider, Michael Walla, nadaLokal, Nadja Piplits, Naoto Iina, Naoko Fort, Noriaki Coda, Norikazu Sato, Osamu Ikeda, Peter Storer, Rio Rutzinger, Ritsuko Mizuno, Robert Steijn, Road Izumiyama, Ryosuke Murata, Sachie Sugahara, Sachiyo Ashida, Saori Kousaki, Saori Mizuno, Tatsuhiko Nakagawa, Tetsuo Furudate, Thomas Licek, Thomas Wagensommerer, Toshio Mizohata, Tsuyoshi Kawahara, Tsuyoshi Yokoyama, Yoshiko Swain, Yoshito Ohno, Yukika Kudo, Yumi Takeya, the entire staff of the Fukuoka team, Dance and Media Japan, and the original performers in Japan – Genichi Takeuchi, Kanako Sako, Masumi Goto, Ryo Takenouchi.

Special thanks to: Austrian Cultural Forum Tokyo, Agency for Cultural Affairs Japan, Co. D. Ex., Fukuoka City Foundation for Arts and Cultural Promotion, Japan Contemporary Dance Network, Kazuo Ono Dance Studio and BankART1929.

*The performance recipes in this collection were compiled by Akemi Takeya, and were started during the artist in residence programme of "We're Gonna Go Dancing!! Second – A regional dance support program" in Fukuoka, Japan, co-produced by the Japan Contemporary Dance Network (JCDN). The premiere of the Japanese group version took place on 26 February, 2011 at IMS HALL. Further performances took place at AI HALL in Itami on 4 & 5 March, 2011. Development of the Solo Version began in the course of creative research in 2012, featured as a work in progress at the Austrian Pavilion, ImPulsTanz Festival 2012, and at bankART Yokohama, Kazuo Ono Festival 2012.*

It is an emergency call. Akemi Takeya is sending out an S.O.S. In her medley-interpretation of 32 short stories the Japanese born Viennese choreographer welcomes you in her original, creative world mushrooming at the threshold between Asia and Europe. The book's performance recipes for the group and solo versions of the piece are made up elaborately with the charismatic dancer-performer Takeya at its heart.

### **Akemi Takeya – Performing Artist (A/J)**

Akemi Takeya 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.

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.