

## **Powerful and poetic**

### ***Enthusiastic audience at Akemi Takeya's solo evening in March.***

Japanese dancer Akemi Takeya combines seven short pieces in a solo evening she presents as "Bodypoems - Reflection". Poetic, thoughtful, powerfully expressive and varied are these body poems. They live from the tension between the dancer's personal (momentary) feelings and her cultural background which to us is alien. In earlier choreographies, Takeya already insisted on this dialectic: not only to capture the moment but to grasp human nature in itself is her aim in art. Takeya has interwoven the structures of Butoh with (other) Japanese and European dance forms and thus created a language in its own right. It is not always just fraught with meaning and mythical but sometimes funny, nearly fit for cabaret as in her story about the "Cold". The common denominator of all her solos is the totality with which she employs all the bodily means at her command, and Takeya even makes her capable voice dance. How Japanese her thinking and feeling still is although she has been living in Europe for seven years now, is shown by the little poems in the programme folder, written as starting points for her pieces. Actually, these are no pure solos because her virtuoso accompanist, composer Achim Tang on double bass complements her performance to form a living duet. Western scepticism, doubting distance one has to get rid of to become immersed, amazedly, into the two last pieces: The titles even of "Autumn vendor" and "Moon moss flower" radiate the intense, picturesque poetry which make Akemi Takeya's programme noteworthy.

*(Ditta Rudle, Tanz Affiche, May 1998)*

## **Radical Movements of Heavenly Poetry**

### **DESTRUCTIVE FASCINATION: Takeya's aesthetic "Bodypoems"**

"The worst tragedy for a poet is to be admired through being misunderstood", Jean Cocteau once wrote. The French poet, writer and director influenced in his day almost every experimental artistic movement there was and did much to promote pioneers like Picasso and Stravinsky. His philosophy also inspired Akemi Takeya in creating her new choreography Bodypoems-Reflection, in which she moves like Cocteau's Figure of the divine in man.

*(Austria Today, 13 March 1998)*