

Akemi Takeya Drowns with an amazing grace

Enthralling visual effects and a great musical score added to a truly outstanding dance evening. A young woman shrouded in a flowing black dress walks the length of a white-lit rectangle. Four spotlights on each side of the stage create a mysterious semi-darkness, giving the beholder the impression of the stranger striding through streaks of fog. Every now and then she comes to a halt, reaches out, touches the air, seems pensive, seems lost. In a low voice she whispers about transience until her words fade; she dives into the deep of past feelings. Akemi Takeya conjured up mesmerising waves of dance in her drowning fish production, presented in the course of this year's image dance festival at the Kuenstlerhaus. Akemi Takeya, who was hailed by audiences and critics for previous programmes such as *Bodypoems-Reflection* and *Imeka*, once more proved her incredible skill of captivating the spectators throughout her one-hour performance. It seemed simply impossible to take eyes off her as she threw off her thick robe and her black wig, sinking into an imaginary ocean, bald-headed and dressed with nothing but a bizarre outfit made of apron strings (costumes by Eberhard von Knobloch). In a visually enthralling underwater realm, created by light designer Krisha Piplits, Takeya took the beholders on a voyage from reality to dreamland. Wolfgang Mitterer provided her dance with an atmospheric electronic musical background, which also included a piece by the late Russian pianist Artur Rubinstein. Akemi Takeya's performance combined a wide range of styles, including elements of the butoh dance (which the young dancer mastered through her three-year cooperation with Carlotta Ikeda's renowned *Compagnie Ariadone*). In her movement, Akemi Takeya reflected different ways of drowning until the charismatic dancer, with a big smile on her face, surfaced again - leaving it to the audience to ponder on her metamorphosis. (*Andrea Schellner, "Austria Today", 11/3/1999*)

Swallowed By the Fish

This is one of the rare nights that you'd like to recommend to others (including organizers): Akemi Takeya manages to stage a perfectly orchestrated struggle between Reason and Emotion. (*Andrea Amort, "Kurier", 3/12/99*)

Drowning In Joy

It is in particular the entrancing, otherworldish lighting that makes this little tragedy about Drowning In Oneself a gratifying experience. (*Helmut Ploebst, "Wiener Journal", April 1999*)

Cycle of Life

It is with great spiritual force that Akemi Takeya conveys her butoesque impressions onto the stage. A differentiated atmosphere created by light and shadow wonderfully succeeds in completing a charmingly aesthetic concept. (*Edith M. Wolf Perez, "Tanz Affiche", April 1999*)

A pictorial broadsheet of visions

Her lithe body language is capable of putting moments of precise concentration into pure motion ... (*Christine Dobretsberger, "Wiener Zeitung", 12/3/1999*)

Her movements cascade, as she sinks into the deep of past feeling

Her body writes surrealistic poetry as she dives into the twilight. Takeya is a drifter, entwining fragile threads of motion to spin her own legend. (*Andrea Schellner, "Austria Today", 30/11/1999*)