



At the centre of Akemi Takeya's latest work: The question of multiple existence, the formulation of the divided self as a stage character.

The onion peels Peer Gynt

One of the most exciting works of the year in the Austrian choreographic scene could be seen these days in dietheater Künstlerhaus: Akemi Takeya's solo work "Feeler".

Helmut Ploebst

Vienna – This year, Austria's contemporary choreographic scene can look back at no less than four outstanding productions. These are Michikazu Matsune's and David Subal's *Projekte für konkrete Gelände* at Sommerszene Salzburg and in the Festspielhaus St. Pölten, Barbara Kraus' magnificent event *Fuck all that shit!* at ImPulsTanz and Krööt Juurak's fantastic story *Once Upon* in dietheater Künstlerhaus, where Akemi Takeya now premiered her solo work *Feeler* which counts among the best dance pieces to be seen here in 2006.

The 45-year old choreographer, who has been living and working in Vienna for one and a half decades, regularly surprises with her rare artistic accuracy. Her choreographic exploits of the last years result in the admission that when all is said and done, a narrator may only tell about himself/herself. Thus, Takeya again and again has treated the theme of multiple existence. In *Feeler*, the artist succeeds in

differentiating what she delineated in *Weathering*, her spectacular next-to-last work: the formulation of the divided self in a symbiosis as described by Gilles Deleuze and Félix Guattari with their "organless body", as a stage "figure".

Orchid or wasp?

As if she wanted to follow the famous example of the wasp and the orchid pretending to be a wasp in Deleuze's/ Guattari's *Thousand Plateaus*, the dancer becomes the bait and the baited at the same time. In a brown frock, fitting boots and a short white fur jacket, Takeya is standing in front of three microphones, as dancer, singer, and private person.

Her feeler is a plexiglass rod which she balances on her head and casts off again and again. The electronic sound (by Heinz Ditsch) grabs her, permeates her, seems to come from her mouth as a song, and turns the audience's ears. The lighting (by Bruno Pocheron) is distributed in the theatre, structures the space's time, grips the rod and shadows the onlooker's vision.

All that wouldn't be so very special if Takeya didn't operate in her sound and light space with a devious system of body stills and movements, voice variations and mimic interventions as if she were in an invisible hall of mirrors.

As if all doing were groping and testing, imitation and repetition, as if she was an Ibsen onion that peels her Peer Gynt: systematically, unselfish, free of aim.

Fitting building blocks

No movement is squandered, each of this work's building blocks fits into its context with almost alarming accuracy, the effortless tension doesn't abate for a second. A masterpiece, perfectly adapted to the space of the Künstlerhaus theatre – which unconditionally should stay open for dance under its new management.

"Kurier"/Culture December 13, 2006

Andrea Amort

A balancing act between risk and security

Critique – Does Akemi Takeya do balance exercises? How long will she manage to keep the rod lying on her head in equilibrium? Inevitably, the audience in theater Künstlerhaus begins to tremble along with the performer in her short frock, fur jacket and boots. The native Japanese counts among the strong and unpredictable artists of Vienna. Her strong mind and interest in different forms of collaboration have promoted some important productions. Having used the summer for a spell of artistic clarification, the Vienna-based dancer and choreographer now is showing her solo "Feeler".

Sound specialist Heinz Ditsch shapes a sensitively vibrating atmosphere, carrying the soloist who delivers herself to her fate. On a white floor square standing on its corner, the „lone wolf“ Takeya seems to be running an experimental installation, to fathom in a compressed, strict form how near to each other risk and security are, where the private person has to break through its role model. Akemi Takeya's concentration is contagious because she allows the audience to take part in her trials. By and by, she takes off her clothing, makes herself more vulnerable, and finishes in darkness.