

Akemi Takeya – So What - Notes

1. CONCEPT

Akemi Takeya's performance 'So What!' attempts a contemporary form of the artistic self portrait ('Portrait is face is mind is eye is inside and outside is black and white is line and life is spiral'), which: on the one hand is a mirror view of own emotions and memories, thoughts and wishes, as well as a reflection of things past and of expected, (new) future life; and on the other hand also presents a mirror (a portrait of time) as the ubiquitous timespace of the society of the total stage, to which the artist opposes her own 'truth' through 'lies' about curious presentations and conceptions.

2. CONSTRUCTION

In a white room, the timeline of Akemi Takeya's individual-cultural life-'art' becomes a manifold 'spiral' around and in which the performer moves: 'Moving oneself' – Gather more and more energy, be/want/become ever more; 'Meeting oneself' – Circling around an imaginary middle, touch the 'centre', grasp and encircle the 'depth'; 'Going into oneself' – Upheaval/breakout and setting out; development and unwrapping; 'Throwing back onto oneself' – Ask what that 'self' really is which continuously presents, pretends, and reflects (mirrors) itself?

The performance shows an equally concrete and abstract monologue/dialogue between different aspects of the 'I' and the corresponding or contradicting 'self'. It plays kaleidoscopically with the expected/desired future of the artistic 'I', at the same time saying good-bye to the past 'self' – a final reckoning with those fragments of 'self' which won't (can't) go the coming, aimed-at way.

Like the questions, the answers eventually will and can only remain fragmentary, be shards of moments – disorderly and scattered chapters of an 'unwritten' autobiography. Some 'self', some 'I' can be shown, some don't want to be shown. Some will simply be forgotten to be shown.

3.CO-OPERATION

For the first time, Akemi Takeya develops and elaborates her performance together with the group 'Rechenzentrum' from Berlin, the musician and composer Marc Weiser, and the video artist Lillevan. The co-operation aims at presenting, in contrasting image (fragment) series, artistic-biographic stations, emotionally charged, energetically disturbing (alienated) experiences, iridescent configurations of thought and behaviour from Akemi Takeya's life (art).

Moments of performance, dance and concert – like, e.g., 'Playing' (traditional Japanese orchestration, newly interpreted), 'Talking & Voicing' (text-based language performance) and 'Singing & Vocal' (pop-song deconstructions) – through open, artistic interaction are densified to become a multiple entity during the performance. The artistic materials – partly generated live – often remain 'exhibited' in their raw state, but often are 'presented' in a treated and alienated, expanded and completed form – the beginning lies in the end, and the other way around.

The core of all sounds, images and texts is formed by Akemi Takeya's 'Stories': as

Japanese, a stranger in the Western world, as a human being and performer – inwardly as well as outwardly – always in individual-circling motion, in cultural-conflicting encounter. Always in the dance of the senses. Caught in a never-ending spiral, a labyrinth. Perpetually on her way. In search of 'meaning' and 'truth'. Probably! Perhaps! If possible! Who knows? Always with open eyes, awake and looking forward. 'So what!'