

## **Akemi Takeya - Weathering - Reviews**

„The Vienna-based Japanese Akemi Takeya rarely has been as consequent as this time in Vienna. Her piece „weathering“ is pure fascinating abstraction. During the one-hour dance evening which is considerably determined by Ulf Langheinrich’s (Granular Synthesis) magically vibrant sound and dazzling film projection, Akemi Takeya draws her strictly measured step sequences. Now quicker, now shorter. Nothing is accidental. Reduced and strict, she follows a compulsive scheme. One may be reminded of the American Post-modern of the 1970ies. The new staging, however, stands out because of its suggestive beauty.“

*(KURIER, 01. 10. 2005)*

„The art of philosophical densification in Japanese haikus insinuates itself into the current production of the choreographer/performer Akemi Takeya. Her body and its inner energy modulate everyday spaces. Ulf Langheinrich’s audiovisual environment evokes a state of timelessness in which physical and auditive metamorphoses conglomerate. Four large-image projections in which images of Takeya’s face were shown, distorting according to the mega-loud technoid sounds of the artist duo Granular Synthesis, attracted attention in the MAK. Ulf Langheinrich from this duo is the congenial partner for a fascinating event!“

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Grey zone with danger of thunderstorms / Thunder, flash, and lots of motionlessness: “Weathering” is the title of Japanese performer Akemi Takeya’s latest piece, developed together with concept artist Ulf Langheinrich. Let’s say in advance that it is more a moving installation than a dance performance. In front of projection area on which grey horizontal lines are continuously running from top to bottom, Akemi Takeya paces off the stage in a grey costume. Once faster, then slower again, in between she’s briefly lying on the spic-and-span white floor, turning around her own axis like the hand of a clock. Time goes by with tortuous slowness. The electronic sound comes from a tape, threateningly billowing along. “This performance is not suited for epileptics”, is the warning in the programme. Then, after 45 minutes, light and tone frequency increase. A technical thunderstorm is coming up, synthesizers are letting the thunder out. Akemi Takeya withdraws to the background. She and her shadow image succumb motionlessly to the storm. The stage sky clears up again, the dancer advances toward the audience to receive her applause. And the spectators do what’s expected from them although many don’t know why.

*(Brigitte Suchan , Wiener Zeitung, Oct 01, 2005)*