

Still life of light and air

Extraordinarily versatile Akemi Takeya, fascinating as a dancer no less than as a powerful singer, in YURAGI has ventured on a jam session with musicians Achim Tang, Arnold Haberl and Helmut Neugebauer. A successful mixture in which the tremendously flexible artist lets herself be guided by Krisha Piplits' precisely delineated lighting, plays ever new female roles and inspires each of her characters with a specific expression.

(Ursula Kneiss, Der Standard, 18/19 March 2000)

How views change

In YURAGI, Akemi Takeya gives a breath-taking sample of her versatility. Butoh dance, images of language, jazzy singing. She uses the exquisitely lighted stage to play with images and signs of her cultural heritage.

(Andrea Amort, Kurier, 20 March 2000)

Gargling in breathing rhythm

A far from everyday dance experience.

(stelz, Die Presse, 17 March 2000)

Female Choreographers Letting Off Steam, Japanese Style

“.... The stereotype of the submissive Japanese woman in a pretty kimono, trotting behind a man, is of course ancient history for these choreographers. The image is not deconstructed but destroyed by the post-Butoh dancer Akemi Takeya. In a see-through white gown and tossing her mane of bleached-blond hair, she offers a remarkably controlled death rattle of a solo (“Strange Forest”) to the roar of an electronic cello played onstage by Arnold Haberl. When she finds release, she has seemingly emptied her body of negativity: very Japanese...”

(The New York Times - Dance Review, January 13 2003)