



Installation & Performance | Akemi Takeya

Untitled. **G**liding Soul. **A**bstract Object. **E**xtravagant Vagrant. **C**lassical
I Artist. **A**ntique Computer. **S**ilver Snake. **D**efective Professor. **S**hriek-
ing Rabbit. **Q**uick Watch. **R**evolving Speaker. **A**ggressive Buddhist.
Jet Pin. **Y**our Fun. **D**alia Lana. **G**nashing Crocodile. **O**range Onion.
Nameless Dog. **A**crobat Mummy. **H**andicapped Soldier. **R**andom
Vacuum. **S**our Moon. **N**egative Object. **B**ubble In Bubble. **D**ried Fly.
Colourless Flower. **H**alf-Naked Spirit. **M**agical Junkie. Inanimate Ob-
ject. **B**iting Doll. **C**onceptual Pig. **S**ense Collector. **W**hite Elephant.
Bodily Body. **S**piral Shipwreck. **E**lectric Clover. **P**hantom Tail. **T**ropical
Shellfish. **S**weet Rock. **M**other Kicker. **H**omeless Ant. **A**nimated Ob-
ject. **B**itter Soap. **5** Year Old Child. **A**utistic Sponge. **T**riangle Maze.
Metaphor Toaster. **W**ater Pencil. **A**cademic Cow. **P**op Beans. **H**is Cru-
el Sister. **S**elf Educator. **T**heoretical Octopus. **W**ild Woman. **S**quared
Pumpkin. **S**elfish Daughter. **H**ybrid Identity. **T**wisted Pipe. **H**appy Mon-
key. **Y**ellow Sky. **E** Flood. **M**odel X⁸. **V**iolet Radio. **S**ilent Object. **I**ron
Neuron. **D**rowning Fish. **M**umbling Poet. **W**ind Cat. **A**ir Conditioned
Lover. **L**ovely Exhibitionist. **P**ositive Object. **B**lack Bonsai.

LEMONISM x the ISM

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A. Introduction | LEMONISM x the ISM

LEMONISM is a rhizomatic performance series, in which Akemi Takeya confronts different ‘art isms’ of the 20th century – She has developed her series in various kinds of realisation’s forms: **LEMONISM x DADAISM** as **theatre version** and **LEMONISM x CUBISM | DADAISM | MINIMALISM | SYMBOLISM** (performances) & **ACTIONISM | JAPONISM** (installations) as **museum version**. Furthermore, Takeya has developed the **LEMONISM x ACTIONISM * Special** (installation & performance) within the framework of the project ‘The Raft. Art is (not) lonely’.

In the history of 20th century art, all kinds of boundaries were pushed: boundaries between canvas and frame, between sense and reason, between exhibition spaces and galleries, even between body and flesh. Female artists (though often overlooked) and their male counterparts (who are often favoured) urged to step outside the habitual, driven by an immense force that couldn’t be tamed. The countless ISMs this movement brought to life – Minimalism, Cubism, Symbolism, Dadaism, Actionism – didn’t bother following any rules. Art became fluid and found its way into the streets and – especially in Vienna – even into university lecture halls. Having arrived in 2017 now, many of these radical art-ISMs have long since returned to the rooms of museums and found their places as artefacts in the architectural archives of 20th century’s art history. Appropriately, Japanese-Austrian choreographer Akemi Takeya chooses a museum for her personal exploration of those art-ISMs. Entitled LEMONISM Vol. 2, Takeya’s complete series of rhizomatic solo performances is presented as a museum version. Creating a sensation in the last couple of years, the performance has now been complemented by an entirely new project: LEMONISM x CUBISM.

In the Theatre Version, Takeya takes another step further by confronting Lemonism with Dadaism. Different rooms are used for different types of presentations when Akemi Takeya devotedly incorporates these ISMs and explores how those now historic art movements can be transferred into today. Thus, she arranges 72 lemons in a circle, each associated with a certain action, and most importantly she assigns them to designated body parts. She says, “*The lemon’s flesh is my flesh. Its juice is my blood.*” But why does she choose the acidic lemon? To explain her choice, Takeya refers to a short story called Lemon by Japanese author Motojiro Kajii (1901–1932) who describes the lemon as an unfamiliar and strange lump that must have been born out of nothing less than the universe. The lemon comes to be the world, the world to be a lemon. The same applies to the choreographer herself who has been using the cool flesh of the fruit as toy, decoration and nurture since she first came to Europe. “*The lemon was my companion as I grew up*”, Takeya explains. Where a piece of fruit is bursting with life and with world, it’s only natural to use it as a means to transport the entire art history of the 20th century.

In LEMONISM Vol. 2, every single part of the dancing body is used as a tool to adapt, rewrite and deconstruct these art movements, to finally unite them in a new way in Takeya’s own universe. Together, these bodily experiences make for an existential journey – a journey Takeya herself is embarking on. In this ‘fight against the ISMs’, the lemon equally becomes metaphor and vessel, flesh of the fruit as well as flesh of the human body, evoking pain and memories. Installation, dance, video, performance, theatre and museum – Akemi Takeya creates a comprehensive artwork, an untameable art series where she brings together the lemon’s and the human’s flesh, and distorted bodies meet unconscious actions and the absurdity of life at that.

B. Concept | LEMONISM x the ISM

LEMONISM is conceptualised as a performance series from the item #00 to #71. Each performance focuses on an 'ISM' which becomes subject of a physical examination. LEMONISM x the ISM means that LEMONISM is confronted with the 'ISM': it is a kind of battle with the 'ISM' and a bodily investigation of different art movements of the 20th century. Takeya paraphrases, counteracts and deconstructs ideas and strategies from different historical 'ISMs' in art and transfers them into her very own universe of LEMONISM.

LEMONISM focuses on the body as material of 'the I' including 72 items in a trial of finding a new perspective to present the body, which aims to reconstruct the way of body definition Akemi Takeya has established till now. She examines this performance in the public – the presentation of this action through the 72 items is featured as the transmission for implementation of the body and as the transaction for exposition of body. So that the body is re-identified in a transfiguration and through the action.

The choreographer Akemi Takeya turns into a different character according to the particular 'ISM', takes over specific movement patterns and methods in order to approach the particular art movement. In the art space of the Leopold Museum, in her lemon circle, that is representing the whole universe in the shape of a mandala, times and spaces are put into relation.

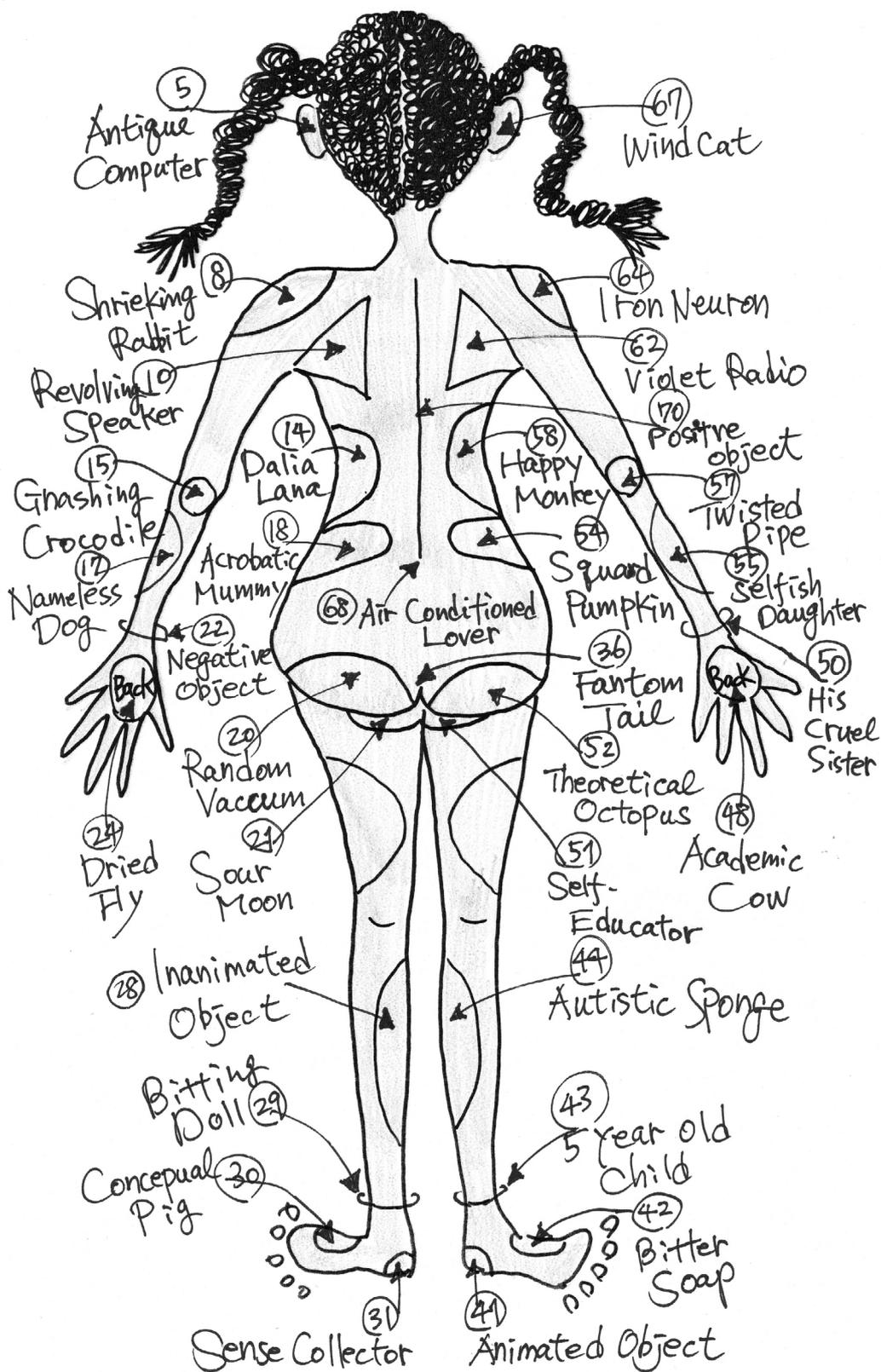
LEMONISM refers to the Mandala (= circle), which derives its origin from a spiritual and ritual symbol in Hinduism and Buddhism, representing the universe. Akemi Takeya adapts the basic form of a circle in a square and transforms it to the stage arrangement: 72 lemons are put in a circle on the floor. Each of the lemons is labelled with the name of an item and its particular number: #00 - #71. Akemi Takeya positions at a central point on the performance set and follows the 72 items in a circular movement.

The 72 items are on the one hand connected to parts of the body – the body is divided into 72 parts. On the other hand they relate to an 'ISM' selected from already existing 'ISMs' in the world. Both are connected through the item, which is an associative title unfolding unknown connections between body and 'ISM'. In an approach that is rich in imagery both traces are brought together revealing poetic and unforeseen relations between the body and the 'isms' of our world. (see 'Index of 72 items / 72 body parts / 72 ISMs', page 3).

“The lemon becomes a metaphor and a vessel for transforming each of the 71 items, a means of imprinting or personifying nature itself. Flesh acts as flesh, juice for blood, cut for cut.”

Index of the 72 Items | 72 Body Parts | 72 'ISMs'

Item	Body Part	"ISM"
00. Untitled	Internal Organs	ACTIONISM
01. Gliding Soul	Top of the head	SYMBOLISM
02. Abstract Object	Middle of the forehead	MENTALISM
03. Extravagant Vagrant	Left eye	EXISTENTIALISM
04. Classical I Artist	Tip of the nose	ABSOLUTISM
05. Antique Computer	Left ear	PRAGMATISM
06. Silver Snake	Tongue	SOPHISM
07. Defective Professor	Left clavicle	RATIONALISM
08. Shrieking Rabbit	Left shoulder	OPPOSITIONALISM
09. Quick Watch	Left armpit	FUNCTIONALISM
10. Revolving Speaker	Left scapula	CONVENTIONALISM
11. Aggressive Buddhist	Left upper arm	ASCETICISM
12. Jet Pin	Left breast	MONOPOLISM
13. Your Fun	Middle of chest	DADAISM
14. Dalia Lana	Left rib	DUALISM
15. Gnashing Crocodile	Left elbow	VANDALISM
16. Orange Onion	Lower abdomen	POPIISM
17. Nameless Dog	Left lower arm	NIHILISM
18. Acrobatic Mummy	Left hip	SENSATIONALISM
19. Handicapped Soldier	Left crotch	RADICALISM
20. Random Vacuum	Left ass	EGOTISM
21. Sour Moon	Left sit bone	CRITICISM
22. Negative Object	Left wrist	DESTRUCTIONISM
23. Bubble In Bubble	Left palm	SKEPTICISM
24. Dried Fly	Back of the left hand	PESSIMISM
25. Colourless Flower	Left fingers	PARADOXISM
26. Half-Naked Spirit	Left thigh	TAOISM
27. Magical Junkie	Left knee	ANARCHISM
28. Inanimate Object	Left calf	ANIMISM
29. Biting Doll	Left ankle	PRIMITIVISM
30. Conceptual Pig	Left instep	POSTMODERNISM
31. Sense Collector	Left heel	ECLECTICISM
32. White Elephant	Left arch of the foot	MONARCHISM
33. Bodily Body	Left ball of the foot	PHYSICALISM
34. Spiral Shipwreck	Left toes	REINCARNATIONISM
35. Electric Clover	Clitoris	HEDONISM
36. Phantom Tail	Coccyx	CUBISM
37. Tropical Shellfish	Vagina	FEMINISM
38. Sweet Rock	Right toes	FETISHISM
39. Mother Kicker	Right ball of the foot	FASCISM
40. Homeless Ant	Right arch of the foot	SOLIDARISM
41. Animated Object	Right heel	ACTIVISM
42. Bitter Soap	Right instep	PERFECTIONISM
43. 5 Year Old Child	Right ankle	INDIVIDUALISM
44. Autistic Sponge	Right calf	HIKIKOMORISM
45. Triangle Maze	Right knee	CONSTRUCTIONISM
46. Metaphor Toaster	Right thigh	CAPITALISM
47. Water Pencil	Right fingers	IMPRESSIONISM
48. Academic Cow	Back of the right hand	ACADEMICISM
49. Pop Beans	Right palm	INTUITIONISM
50. His Cruel Sister	Right wrist	SADISM
51. Self-Educator	Right sit bone	SELF-DETERMINISM
52. Theoretical Octopus	Right ass	LOGICISM
53. Wild Woman	Right crotch	TRIUMPHALISM
54. Squared Pumpkin	Right hip	FORMALISM
55. Selfish Daughter	Right lower arm	EGOCENTRISM
56. Hybrid Identity	Bellybutton	COSMOPOLITANISM
57. Twisted Pipe	Right elbow	FANATICISM
58. Happy Monkey	Right rib	OPTIMISM
59. Yellow Sky	Solar plexus	ILLUSIONISM
60. E Flood	Right breast	ABSURDISM
61. Model X ⁸	Right upper arm	MINIMALISM
62. Violet Radio	Right scapula	JOURNALISM
63. Silent Object	Right armpit	AESTHETICISM
64. Iron Neuron	Right shoulder	VITALISM
65. Drowning Fish	Right clavicle	HEROISM
66. Mumbling Poet	Throat	SURREALISM
67. Wind Cat	Right ear	SPIRITUALISM
68. Air Conditioned Lover	Between 2 & 3 lumbar vertebra	LIBERTARIANISM
69. Lovely Exhibitionist	Right eye	EXHIBITIONISM
70. Positive Object	Spine	PERSONALISM
71. Black Bonsai	Hair	JAPONISM



C. Repertoire | LEMONISM x the ISM

I. Museum Version	7
II. Theater Version	24
III. Special Version	30

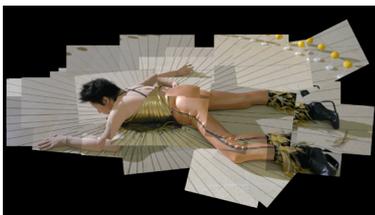
I. Museum Version

I. **Museum Version | LEMONISM x the ISM**

LEMONISM x ACTIONISM | CUBISM | DADAISM | MINIMALISM | SYMBOLISM (Performance) & **ACTIONISM | JAPONISM** (Installation)

A biological impossibility but no problem artistically – not for Akemi Takeya, anyway: fruit and human flesh becoming one. This unification consists of 72 parts, numbers and names. For the first time, the audience can travel through the entire universe of Lemonism explored so far, hybridised with minimalism, Dadaism, Japonism and actionism, among other things. The procedure opens up a completely new way of looking at 20th-century art history – a time when people readily believed in ISMs. Takeya drives this belief through her body once more in the glorious conclusion of her Lemonism project.

LEMONISM x CUBISM



Performance

LEMONISM x DADAISM



Performance

LEMONISM x SYMBOLISM



Performance

LEMONISM x MINIMALISM



Performance

LEMONISM x ACTIONISM



Performance & Installation

LEMONISM x JAPONISM

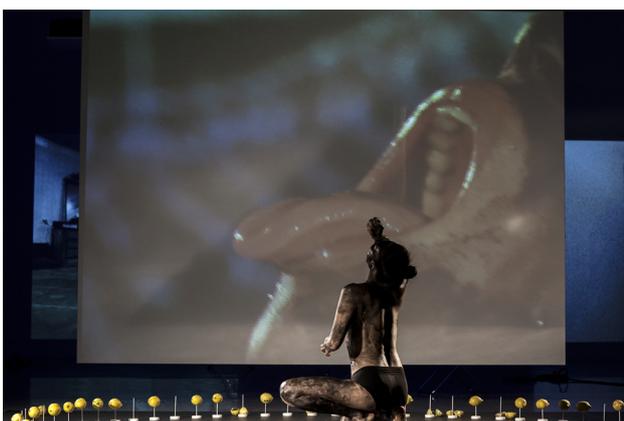


Installation

Performances | Museum Version

LEMONISM x ACTIONISM (Performance)

In the series' kick off performance LEMONISM x ACTIONISM she sets up a battle between the two concepts of Lemonism and Actionism, adapts and re-enacts the strategies of the Viennese 1960s artistic movement. In Takeya's cosmic and artistic world LEMONISM focuses on the body as material of 'the I' including 72 items. It is a trial of finding a new perspective to present the body, which aims to reconstruct the way of body definition. The presentation of this action through the 72 items re-identifies the body in a transfiguration – a multiple integration through the action. The lemon becomes a metaphor and a vessel for transforming each of the 72 items, a means of imprinting or personifying nature itself. Flesh acts as flesh, juice for blood, cut for cut.



mumok, July & August 2015, photos: Karolina Miernik



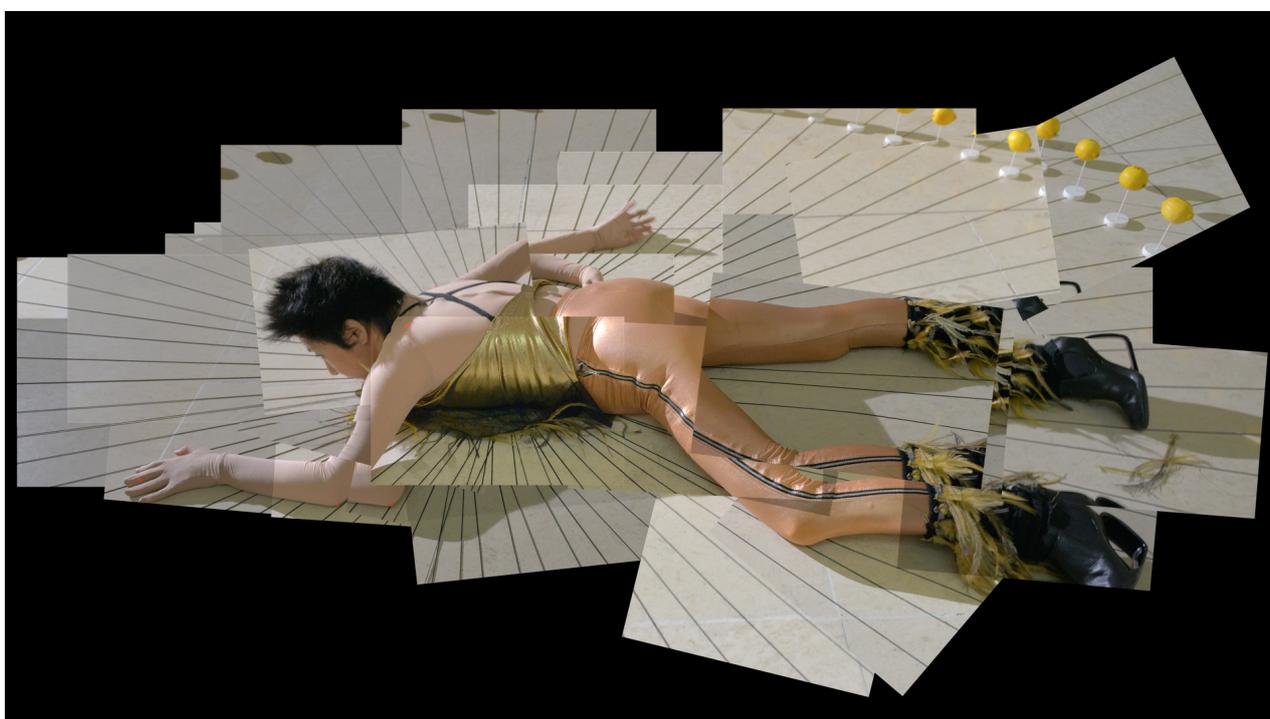
mumok, October 2015, photo: Karolina Miernik



mumok, October 2015, photo: Karolina Miernik

LEMONISM x CUBISM (Performance)

This piece is referring to the action ‘No.36 Phantom Tail’ that is assigned to the human’s tailbone. Starting point for this action is Takeya’s specific movement she calls ‘Breathbody’. This technique is based on the idea that there is a gap between the physical body and the inner world, a gap that is expanded by this technique: How can this gap be expressed through dance and movement? The choreographer tries to achieve this by transforming the divided image of physical and imagined body, using mirror images, time lags and distortions. Thus, Akemi Takeya’s work begins where also Cubism set out to change the perception of reality by intervening artistically. Her actions uncover a formerly invisible body by placing it into reality, striving for visibility and to this end adopting conceptual cubistic actions and movements.



Leopold Museum, July 2017, visual image: Michael Loizenbauer

“My movement method of the ‘breath body’ is the starting point based on the idea that there is a gap between the material and the inner body will be extended. This gap between those concepts are expressed through movement. The live video projection that is the background for me interpreting the selected lemons visualises the split between the imagined and the real body in a visual and picturesque way, through mirror images, delays and distortion of the recorded material.” by Akemi Takeya

LEMONISM x DADAISM (Performance)

In Akemi Takeya's large-scale overview exhibition as the museum version, she presented a mini version of her personal Dada Manifesto, referring to the lemon-circle action "Your Fun" that is assigned to the centre of the chest. One question is central to this: How can an artistic movement such as Dadaism, born and shortly after buried between 1916 and 1920 and evolved from the negation between two world wars, be transferred to the 21st century? How is it possible today to engage in anti-war, anti-bourgeoisie, anti-art art – art that messed up the usual in order to make a world beyond imagination once again imaginable? Takeya tries to answer this question by entering into a session of questions and answers with the elements of her universe of lemons. Maybe the lemon knows? In any case, this way she creates an infinite number of possibilities of transformation, captured by the lemon helmet's camera eye residing on her head. A quest for utopia, a ceremonial performance, an exploration between body and lemon – who the winner of the ludicrous fight 'LEMO-DADA' will be is secondary: Nothing to lose!



Leopold Museum, July 2017, photo: Karolina Miernik

"I observe the international art movement of Dadaism and exposes the nonsense that its followers used to face the world. How can an art movement that was negation itself and opposing all artistic trends in the years between the wars of the 20th century be transferred into the 21st century? I play the piano and raise questions that unmask the absurdity of life, develop a dialogue with the 72 elements of my 'Lemonism' universe..." by Akemi Takeya

LEMONISM x MINIMALISM (Performance)

Opposing exuberant forms of art, Minimalism of the 1960s uses reduction and clear geometric shapes. Equally, Takeya chooses reduction as the guiding aesthetic theme of her work. Her own body turns into a geometric sculpture that is being examined, fragmented and abstracted. The action 'Model X8', assigned to the right upper arm, is the focus of Akemi Takeya's attention in LEMONISM x MINIMALISM. She uses Egon Schiele, a fixed star of the notion of a painter as an ingenious artist, as her point of reference. The physicality of his work functions as model for Takeya on her journey through her own intimate vocabulary of minimalistic shapes, abstracting and minimizing the fleshly body.



Leopold Museum, July 2017, photo: Karolina Miernik

i 61. model x⁸ methodically handles the job one by one, as a stranger in the mirror, while 62. violet radio broadcasts a daily journal of every transfiguration of each single item of the 72 designations on the planet x. here, starting at 63. silent object which is a world of wabi sabi, a japanese aesthetic school of philosophy, which is the beauty consisting of 64. iron neuron, the immortal life, and besides 65. drowning fish dreaming a hero has just arrived at the stone garden out of the japanese ocean. it seems to be still alive. oh lord, someone is coming closer very far away from anywhere else. that's 66. mumbling poet, the automatic writer who brings a pet 67. wind cat that is elaborately made of purified human breath, shifting from the right to the left hemisphere of the human brain at will, flexibly changing the size of its ego, adjusting itself to the size of the human ego, and able to smartly metamorphose into any type of woman. attention! the wind cat metamorphosed into a woman right now. she is a self-styled 68. air conditioned lover having a relationship with the culture king. well, she lost the remote-control device for love, needs help to find it again, in order to play a social bitch. ii 69. lovely exhibitionist recently had a solo show entitled "71. black bonsai" in the "00. untitled" museum, directed by ms imeka, the 03. extravagant vagrant, who is a descendant of the poet arthur rimbaud and has been living in austria for more than 20 years.

the director of the untitled museum often presents works of 04. classical i artist, who gives workshops – “feelers” – to find her own originality and creativity, based on the connection between the “embryonal breathing technique” and the perceptive faculties that have become atrophied in civilization; the “feelers” of man like those of insects become possible to revive. the exercise is a kind of circular breathing technique of inhalation from ashore and exhalation out of the mouth in a squatting position, in order to become a 70. positive object through the effect of detoxification of the deconstructive negative energy as a poison against creativity. in addition participators of workshops have an opportunity to do transcendental mediation instructed by mr lynch. after this meditation we are able to touch the invisible 01. gliding soul of ourselves, even of others, and we may feel absolute peace in our mind as 02. abstract object. iii 05. antique computer is running counter to the past in high speed, while all the zeitgeist information of the 50^s, 60^s, 70^s, 80^s, 90^s, the 00^s is now held up from the database at the ... central memory system, where the historical and hysterical 06. silver snake still has been keeping non-stop talking like sneezing to push the dust out of the nose or like a dog shaking its body to get rid of the water on its wet fur. so, the user of this computer is 07. defective professor who is a rationalist and keeps a pet 08. shrieking rabbit giving a signal in a shrill voice every 20 seconds, which he carries on the left shoulder all the time. both of them are obsessed with following the functional time of 09. quick watch hidden in the left armpit of the professor, where we can flexibly set up the speed of time as needed. the sound of the computer comes out of the 10. revolving speaker, where the monopolists do a competition in which the 12. jet pin flies out of their left breasts one after the other every second. the 11. aggressive buddhist is the one who cleans up the pins on the ground as a part time job for money, in order to buy sex in the city. iv could it be 13. your fun as follows? 14. dalia lana, the female dj who is enigmatic, disciplinary, irresistible, poetic, dramatic, pathetic, cosmic, mystic, unpredictable, dangerous, risky, sensual, graceful, joyfully playing music at her gig in the night club, besides writing an autobiography, entitled “capricious life”, which explores a long term delirium of her childhood about a 15. gnashing crocodile biting her left elbow. 16. orange onion is made by a pop artist and its skins are peeled one by one, and the 17. nameless dog on a street eats all its skins, after running away from the supermarket without paying the bill, in addition it bit the sales assistant there. could it be any advantage of freedom of the nihilist? 18. acrobatic mummy sensationally jumps and turns in the air and lands on the earth on its left waist, similar to a fish flying up from the ocean. 19. handicapped soldier whose left crotch was injured goes jogging every morning. 20. random vacuum that belongs to the person who is an egoistic asshole, the sucker uses the force of verbal violence to acquire goodness in the world. well, he stumbles 3 times a day at least. what for? v 21. sour moon is a phenomenon from which we turn to 22. negative object(s) and start asking question after question. it happens when the half moon appears at night, 0:00 a.m. in the eastern sky. that’s the game, so-called 23. bubble in bubble from a critical and cynical point of view on any suspicions on life and death. once, it happened to a couple on an asian cruise ship to vietnam en route to japan. g: “why are you carrying 24. dried fly on the back of your left hand?”, o: “why didn’t you save its life?”, g: “do you mean that i had to feed it, your belongings?”, o: “where could i get a 25. colourless flower to feed it?”, g: “could it be transparent like a soul?”, o: “could my soul be black?”, g: “are you wandering off through the dark blind alley now?”, o: “can you touch the 26. half-naked spirit there?”, g: “do you mean that i am a half-baked one?”, o: “well, why don’t we join the party hosted by 27. magical junkie tonight?”, g: “who is that?”, o: “do you remember that a person ate the dried fly on the dead human body of 28. inanimate object during the ritual of japanese animism?”, g: “are we good enough to be in favour of a critical and cynical point of view on any suspicions on life and death?”. at this moment the ship went aground on the coast of vietnam, sinking with bubbles in bubbles. vi 9. biting doll is a primitive creature made by the conspirators against the happy monkey, just now biting the left ankle of 30. conceptual pig, the postmodernist who is in the habit of scratching his brain, hatefully arguing with the 31. sense collector who selects according to the eclectic method, which is hidden under the left heel. their topic is the 32. white elephant, the monarchist made from paper clay, who actively governs the 33. bodily body collecting sense from the air, storing it in the left ball of the foot and sailing in a 34. spiral shipwreck where people move their platonic bodies beside the bodily body, to masturbate by c_l_i_t_o_r_i_s, the 35. electric clover using the 36. phantom tail extended from the tailbone. they actually wanted to demonstrate a spontaneous body motion of flash-mob, using the phantom tail in front of the public, but some hesitate whether they could do it or not, because they feel ashamed about a visible asshole, replanted to masturbate secretly. is any one else shocked by this?

vii the feminist has a beautiful 37. tropical shellfish between her legs, which is the most obsessive body part since apes began to walk upright, and the most attractive cultural and political topic ever. she is firmly grounded with hard tough toes like a rock towering into the sky, which sometimes falls into pieces, turning into 38. sweet rock, the delicious snack that is scattered here and there on the ground. now the woman looks for some sweet rocks for her pretty baby which she carries on her back, the so-called 39. mother kicker who violently kicks its mother’s back, while the mother is giving it a pillow talk about the story of adam & eve. 40. homeless ant, the loner clinging to the woman’s right arch of the foot lives alone in solidarity; very soon it is going to vanish indefinitely into the sweet rock, in order to get intoxicated. mr browning said that isolation is a form of social chicken pox. someone comes closer and crushes the ant using the right heel, which is activated as an 41. animated object, the indiscriminate murder. the perfectionist washes his body using 42. bitter soap, the 43. 5 year old child plays making a soap bubble while singing a song of “ba-bal-ball” using the 44. autistic sponge belonging to the hikikomori who is the sucker of all the human pleasures in the world. viii 45. triangle maze is constructed by a capitalist and can be found in villages across the countryside of austria, where 46. metaphor toaster is set up by the capitalist in a small yellow house. a lot of painters who paint using a 47. water pencil visit the yellow house, in order to find a motif, so that artistic thoughts are coming out of the metaphor toaster as if baked. 48. academic cow made the keywords of a shutdown code for the triangle maze. by the way, 49. pop beans means that tons of beans are popping with an echoing crackling sound throughout the maze. 50. his cruel sister broke out of the entrance of the maze, in order to find her little brother who wandered off somewhere in it. she enters with the 51. self-educator who often speaks to herself following a monologue-the self-education-system in free association to connect one context with another to make diversity and inclusion to make any sense to be

awakened in a world to be managed that is designed in the way of communication with each other who proves any idea in front of the public who would be surprised by a theoretical method made by the 52. theoretical octopus to construct fundamentals that keep going on in a life of their own to approach sex/gender, mental/physical abilities that cause trouble with the social system in an indexical order. v i i i
53. wild woman lives according to the principle of triumphalism, she is in the habit of giving a punch to the 54. squared pumpkin belonging to the 55. selfish daughter who has a tattoo of the symbol of 56. hybrid identity around her bellybutton. she perfectly archives all her wishes, carrying a 57. twisted pipe, a good-luck mascot, with her all the time and copies 58. happy monkey, the optimist. to be always optimistic, she casts a spell on herself by hitting her right rib and using the power of her solar plexus, while she lets the blue sky turn to 59. yellow sky. she loves the electric leakage of emotional disaster or exaggerated excitement, the so-called 60. e flood. by the way, do you know any adjective beginning with the letter e? **(Full Text for screening)**



Leopold Museum, July 2016, photo: Emilia Milewska

LEMONISM x SYMBOLISM (Performance)

In 'No.01 Gliding Soul' – one of the actions associated with the 72 lemons – Akemi Takeya creates a link between Lemonism and Symbolism, focussing on a specific body part: the top of the head. While Impressionism chose its way from the outside to the inside – an artistic transfer of reality into painted form, the world transferred into the strokes of a brush – Symbolism followed a different path, turning to the often neglected meanings of those worlds that lie beyond perceptible reality: ecstasy, dream, darkness and the unknown, mystery and metaphor. These spheres from the inside of the mind are being externalised, being transferred to the outside world through art. Akemi Takeya creates a fantastic game out of this radical concept, obeying only the rules of chance and unpredictability. For this purpose, Akemi Takeya, together with Armin Anders, created 72 actions – text-sheets to be used as 'playing cards', as means of transfer for possible and impossible ideas.



Leopold Museum, July 2017, photo: Karolina Miernik

Playing Cards

00. UNTITLED

Shove the rod down your throat – as far as possible!

AKEMI TAKEYA

01. GLIDING SOUL

Balance the rod on your head and extend it from both ends towards the horizon: as if with a magnet, draw the souls of people from all around towards and into yourself.

ANGELA KUBIN

02. ABSTRACT OBJECT

From the Third Eye Chakra emanates a brilliant shaft of light. Balance the rod on the shaft of light.

GOATAMA SIDDARTA

03. EXTRAVAGANT VAGRANT

Look up at the sky and balance the rod on your right eyeball. Show the world a false smile.
Say it out loud: I am different from you!

HEINRICH BUCKOWSKI

04. CLASSICAL I ARTIST

Wait until the entire sky becomes yellow. Balance the rod on the tip of your nose.
Ask whether there is a We Artist.

AKEMI TAKEYA

05. ANTIQUE COMPUTER

The rod is a loudspeaker. What is your favourite song from your favourite decade?
Listen closely with your left ear, and sing along.

STEFAN JOB

06. SILVER SNAKE

Balance the rod on your tongue.
Speak as if you were sneezing heavily, in order to get all the dirt out of your nose all at once.

SOFIA HIPPIAS

07. DEFECTIVE PROFESSOR

Touch the left clavicle with your left hand. Answer the following questions either with yes or with no:
Do you know how to express yourself well with a simple vocabulary?
Do you know how to get older without losing your physical and mental abilities?
Do you know how to handle that which remained behind?

ALEXANDER BELL

08. SHRIEKING RABBIT

Balance the rod on your left shoulder. Yell so piercingly and loudly that it hurts.
The rod should remain motionless on your shoulder.

YUKO OYA

09. QUICK WATCH

Use the rod to measure time in the vertical axis.

JANINE SCHWEIZ

10. REVOLVING SPEAKER

Put the rod on your right shoulder blade and hold it there.
Your right arm and your right hand are a wing.
Be a sphinx of the 21st century!

JOHANN S. MILLER

11. AGGRESSIVE BUDDHIST

Kneel on the ground and balance the rod on your head. Hit your left upper arm with your right hand.
Always take care that the rod does not move!

CHRISTIAN BUDE

12. JET PIN

Throw the rod up into the air. Hit the descending rod with the tip of your left breast. The rod stays in the air!

CLAUDIA BOW

13. YOUR FUN

Be capricious!

MARK DUSCHAMP

14. DALIA LANA

Regard yourself closely in the mirror.
Find one attribute which best describes you here and now!

TENZIN TAKEYA

15. GNASHING CROCODILE

Bite into your left elbow. Use the rod for assistance.

JAN BASKIAT

16. ORANGE ONION

*"Imagine there's orange and onion, it's easy if you try.
No matter which one is below, no matter which one is above. Imagine all the people, making it pop-up ..."*

JOHN LEMON

17. NAMELESS DOG

Push the upright rod to the ground with your left underarm. Think about Nothing!

FRIEDRICH NITSCH

18. ACROBATIC MUMMY

Lie down on the ground. Put the rod onto your left hip.
Bounce up with your entire body and at the same time make a 360 degree turn.

DANIEL HIRST

19. HANDICAPPED SOLDIER

Lie down on the ground. Be a soldier, heavily wounded in the loin. Be dramatical, stand up and walk!

ABELARD HERZ

20. RANDOM VACUUM

Put the rod on the ground. Sit on the rod with your left ass cheek. Suck in the rod and stand up with it.

ANTON SELLA

21. SOUR MOON

The moon becomes a lemon. Fly to the moon. Let go!

SUSANNE MONTAG

22. NEGATIVE OBJECT

Take the rod. Kill the rod! Kill yourself!

EDUARD GLOCK

23. BUBBLE IN BUBBLE

Forget the rod and repeat after me: DouBle BuBBle in BuBBle that is trouBle BuBBle in DouBle trouBle, which is impossible to make BuBBle of DouBle in trouBle BuBBle DouBle BuBBle in BuBBle that is trouBle BuBBle in DouBle ... Repeat x X8

AKEMI TAKEYA

24. DRIED FLY

Play someone who is dying. Let yourself and the rod fall to the ground. Show the back of your left hand!

NICOLE KITT

25. COLOURLESS FLOWER

Polish your left fingers with the rod. Think of a flower in a colourless world!

JAN FARBE

26. HALF-NAKED SPIRIT

Let yourself hang!

DAO

27. MAGICAL JUNKIE

Put the rod upright on your left knee. Let the rod wave like a flag in the wind without using your hands.

ALI MOHAMMED

28. INANIMATE OBJECT

Hold the rod to your left calf. Internalise your posture!

CINDY SCHAMANN

29. BITING DOLL

Play Chucky from "Child's Play" and bite a "Happy Monkey". Don't worry, be happy now!

THOMAS HOLLAND

30. CONCEPTUAL PIG

Step onto the rod with the back of your left foot. Shriek like a pig without uttering a sound!

ROBERT NIERE

31. SENSE COLLECTOR

Step onto the rod with your left heel. Stamp your left heel in the rhythm of your heartbeat. Perceive each individual impulse and record it.

CARL SAURA

32. WHITE ELEPHANT

Put the rod on the arch of your left foot. Lift the rod up as high as possible. The height achieved indicates your social status.

FRANZ JOSEF

33. BODILY BODY

Balance the rod on the ball of your left foot. Show all your talents! When the rod falls, keep your position for 72 seconds.

JOACHIM LÖWE

34. SPIRAL SHIPWRECK

Put the rod on your left toes. Throw the rod up and turn once around your axis. Catch the rod with your head.

BRUCE NEUMANN

35. ELECTRIC CLOVER

Clamp the rod tightly between your legs. Make a fire!

SASKIA GRAU

36. PHANTOM TAIL

Take up the Yoga Dog Position. Balance the rod on your tailbone.

PABLO PRAQUE

37. TROPICAL SHELLFISH

Open your clam with the rod!

KATIE ACKER

38. SWEET ROCK

Put the rod on your right toes. Tell the story of Adam and Eve in your own words.

ADAM EVA

39. MOTHER KICKER

Are you a Mother Kicker?

YUMI TAKEYA

40. HOMELESS ANT

An ant is sitting on the arch of your left foot. Give the rod to the ant and tell it to balance it on its head.

GUY BROWNING

41. ANIMATED OBJECT

Lie on the ground and balance the rod on your right heel. Cautiously change to the left heel and keep balancing the rod.

NELSON MANDARIN

42. BITTER SOAP

Slightly lift up the right foot and keep it up.
Balance the rod on the back of your right foot. Remain motionless for 72 seconds.

BRUNO LEE

43. 5 YEAR OLD CHILD

You are a 5 year old child. Play with your rod.

OSKAR TROMMEL

44. AUTISTIC SPONGE

Try to become as small as possible. Bring your body into an embryonic position.
Balance the rod on your right calf.

ARNOLD BÜCHLIN

45. TRIANGLE MAZE

Draw a triangle on the ground with your right knee. Use the rod as base line.

ALEXAN ROTSCHENKE

46. METAPHOR TOASTER

Run in one place – like on a conveyor belt! Run until total exhaustion!

ADAM SMART

47. WATER PENCIL

Remember a picture by Monet or Degas or Klimt or ...
Draw it in the air with your right fingers. Get into the image!

THOMAS ANDERSON

48. ACADEMIC COW

Imitate an animal and walk on all fours. The animal balances the rod on its right palm.

HANNES MACKART

49. POP BEANS

Burning beans are flying from your right palm.
Strike the beans far away with the rod – like with a baseball bat.

SHIGEO SHIMO

50. HIS CRUEL SISTER

Have you ever been cruel to your brother?

AKEMI TAKEYA

51. SELF-EDUCATOR

Lie on the ground, and with the rod whip your right pelvic bone.
Speak soundlessly: ... diversity and inclusion to make any sense to be awakened in a world to be managed that is designed the way of communication with each other who proves any idea in front of the public who would be surprised by a theoretical method to construct fundamentals that keep going on in a life of their own to approach sex/gender, mental/physical abilities that cause trouble with the social system in an indexical order, which is to cross the Gürtel, Vienna ...

AKEMI TAKEYA

52. THEORETICAL OCTOPUS

Sit with your right ass cheek on the rod lying on the ground.
If you had eight ass cheeks, with which one would you sit on the rod?

KARL GÖDEL

53. WILD WOMAN

Take up a victor's stance with the rod in your hand!

RENEE REIFENSTRAHL

54. SQUARED PUMPKIN

Make yourself quadratic!

KASIMIR MACKWITSCH

55. SELFISH DAUGHTER

Balance between self-empowerment and self-denial!

AKEMI TAKEYA

56. HYBRID IDENTITY

Hold the rod to your navel and hold it up. Let the rod grow through your body.

YAYOI KUSADA

57. TWISTED PIPE

Stretch out your right hand and hold the rod along your hand.
Turn your right elbow as often as you're old.

JOSEF STAHL

58. HAPPY MONKEY

Hit your right ribs with your right hand. You are now an ape. Play with the rod and laugh loudly!

CHEETA

59. YELLOW SKY

Tokyo, 1981: The bloke who slipped into me. In that moment of brief slumber.
 He is sitting on my soft lips – hopping, jumping, he begins to play.
 Suddenly he looks into my eyes and says: “I am the yellow elf, sprung from the Mother Sun.
 Your power is highest, highest your power, when the black of your eyes turns into yellow.”
 When the earth lets fall the black curtain, my scenery becomes the canvas of dusk.
 A whiff of sky, no the sea in the dusk is reflected on it – the sea. ... Into the depth of the sea he dives.
 Dwindling but merely pointing at my innermost, it showed me the source of my power. Behold!
 The yellow become so sacred to me, the yellow in me.

AKEMI TAKEYA

60. E FLOOD

Let your right breast shake vigorously.
 While your breast is moven, catch nouns beginning with E: E...

ANNA RECHENDORFER

61. MODEL X⁸

Imagine a minimalist sculpture and imitate it with the rod in your hand.
 Remain motionless for 72 seconds.

VERENA KRAFFT

62. VIOLET RADIO

Balance the rod on your right shoulder blade.
 The rod is an antenna with which you receive signals from alien civilisations.

GUILLERMO MARCO

63. SILENT OBJECT

Wedge the rod under your right armpit. Hold your breath for 72 seconds!

JOANNE CAGE

64. IRON NEURON

Balance the rod on your right shoulder. Let the rod and yourself fall simultaneously.
 Land with your right shoulder on the rod. Be strong!

THOR

65. DROWNING FISH

What did I do in 1999 with my solo piece “Drowning Fish”?

AKEMI TAKEYA

66. MUMBLING POET

The rod is a long candy cane. How many words does the rod you’re licking on contain?

ARTHUR RIMBOOT

67. WIND CAT

You are a wind cat – answer the following questions: How quick is it?
 Is it a refugee or a lover of freedom? Why does it have a bloody tail?

AKEMI TAKEYA

68. AIR CONDITIONED LOVER

Take up the Yoga Tree Position. Bend forward and balance the rod between
 the second and third lumbar vertebrae. Answer the following questions:
 What is the most comfortable temperature for you? How hot is too hot? Whom do you love?

AKEMI TAKEYA

69. LOVELY EXHIBITIONIST

Point the rod at your right eye. Wink with your eye and smile!

STANLEY BLICK

70. POSITIVE OBJECT

Scratch your spine with the rod. Be joyful!

TERESA MUT

71. BLACK BONSAI

Can you see the hair on the back of your head with your eyes?

TAKUMI MIZUKATA

Installations | Museum Version

LEMONISM x ACTIONISM (Installation)

In her examination of the radical Austrian art movement Akemi Takeya exposes herself to a recurrent ritual: the flesh of the lemon becomes her own flesh, it becomes a metaphor of a transformation, in which the nude performer cuts into again and again. She captures iconic images and gestures that are linked to the Viennese movement and the origins of performance art and negotiates them in a disturbing and unsettling enactment that inscribes into her body. The live video projections dismantle her body focusing on the particular body parts – the joints, the skin, the limbs – that are each represented by a single lemon.



It all began with the Viennese Actionism: At the beginning of the LEMONISM series, the lemon's flesh became the bodily flesh. The body was tormented, subjected to extreme strain and ordeals. Akemi Takeya transferred these actions, transformed her own naked body into a battlefield. LEMONISM x ACTIONISM (referring to the action 'No.00 Untitled', which was associated with the inner organs) is being presented as a video installation in her overview exhibition. This is most appropriate, as in her work, Takeya is playing with the tension between the flesh of the human body and the bodiless video image. Thus, the installation evokes inconvenient questions: Where do life and art intertwine? Where can the physical moment of pain be burned into a permanent (video) image? This makes the camera a playful counterpart, a window to the outside world.



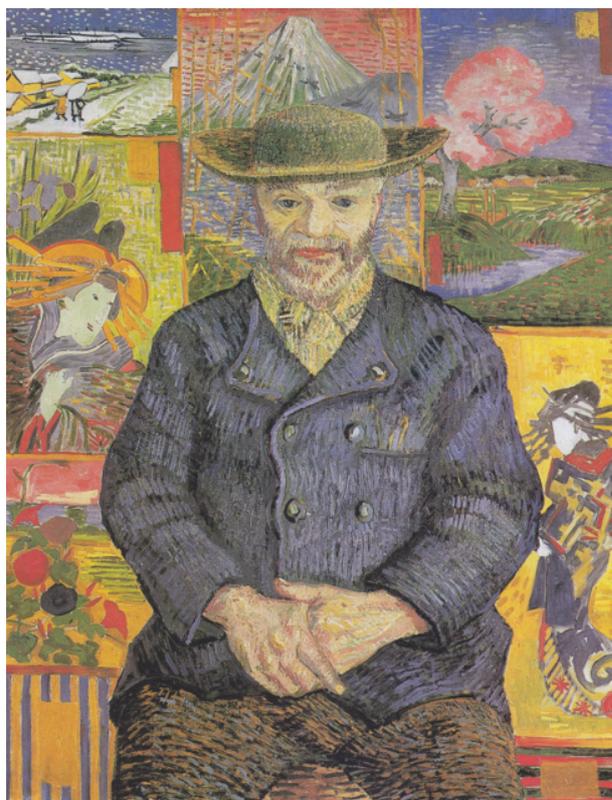
mumok, July / August / October 2015, photos: Karolina Miernik

LEMONISM x JAPONISM (Installation)

This piece may be considered Takeya's most intimate contribution to her series, where she confronts the art form that brought together two geographical, political and artistic worlds. Her point of reference is Vincent van Gogh's Portrait of Père Tanguy who is dressed in a Breton costume and placed in front of Japanese prints. In cooperation with visual artist, film director and dramaturge Naoto Lina, Takeya provides a contemporary response to van Gogh: a kind of parody on a self-portrait that combines eastern and western influences and confronts inner and outer worlds. She creates a flickering between traditional forms and western imports, between familiar and foreign, between adaption and rebellion.



photo: Naoto lina



Vincent van Gogh: Portrait of Père Tanguy

“I’m a choreographer and performer who is no longer constrained by her Japanese roots but has not yet fully arrived in Europe. I’m confronting myself with the duality of my existence between cultures and I’m meeting the western way of looking at Japanese art and culture. I try to break down identities and gender constructions between Japan and Europe, to explore their differences, combinations and entanglements.” by Akemi Takeya

II. Theater Version

II. Theater Version | LEMONISM x the ISM

LEMONISM x DADAISM (Performance)

Takeya is referring to the action 'Your Fun' – the action of her circle of 72 lemons assigned to the centre of the chest. One question is central to this: How can an artistic movement as Dadaism, born and shortly after be buried between 1916 and 1920 and evolved from the negation between two world wars, be transferred to the 21st century? How is it possible today to engage in anti-war, anti-bourgeoisie, anti-art art – art that messed up the usual in order to make a world beyond imagination once again imaginable, where objects are rendered ludicrous to confront the audience with the absurdity of the world and the war? How do you enter into dialogue with this art form that originated in Zurich, but quickly spread to France, Germany, Spain and the United States? Takeya tries to answer this question by starting a session of questions and answers with the elements of her universe of lemons, confronting them with social and political issues of our time. Maybe the lemon knows? In any case, this way she creates an infinite number of possibilities in this space between knowledge and perception, captured by the camera eye residing in a lemon-head helmet. Takeya's aim is to create a utopia, an existential journey, a ceremonial performance, an exploration between body and lemon. Original and copy, tragedy and comedy, nonsense and meaning – these apparent opposites are set in motion. But the winner of the ludicrous fight 'LEMO-DADA' is secondary: Nothing to lose! The choreographer can merely accept the message LEMO-DADA is delivering.



Premiere, Odeon, August 2017, photo: Karolina Miernik



Premiere, Odeon, August 2017, photos: Karolina Miernik

Excerpt of Spoken Text 1

“Dada is art, designed to be virus-like, short-lived, and to be misunderstood. It began during the First World War, happened in Zurich, Switzerland and spread to France, Germany, Spain, the United States. And even further to Japan. Nowadays, it seems that we are all infected by Dada. Dada is everywhere, in every hole, in every corner, and in all our heads. Basically, Dada was a representation against all artistic trends at that time. With negation, attack and destruction, Dada brought up ‘Anti-war! Anti-art! Anti-bour-geois! Anti-aesthetics! Anti-rationality, Anti-establishment’. We needed change. Here, I am going to present the so-called Lemo-Dada. It’s a battle between me and a concept. The question is how to spread Lemo-Dada like a new virus, in this moment - here - tonight - in front of you?”

Spoken text 2 - Questioning

00. **Untitled** | Internal Organs ACTIONISM

Do you see the internal organs through the skin?

01. **Gliding Soul** | Top of the head SYMBOLISM

Where can we see its gliding trace on Google map?

02. **Abstract Object** | Middle of the forehead MENTALISM

How far can you look back from your third eye?

03. **Extravagant Vagrant** | Left eye EXISTENTIALISM

What makes you different from the other choreographers?

04. **Classical I Artist** | Tip of the nose ABSOLUTISM

Can you please describe how many type of artists there are?

05. **Antique Computer** | Left ear PRAGMATISM

Can you text to the zeitgeist?

06. **Silver Snake** | Tongue SOPHISM

How do you lick the world?

07. **Defective Professor** | Left clavicle RATIONALISM

Do you know how to afford to ignore the artistic elite?

08. **Shrieking Rabbit** | Left shoulder OPPOSITIONALISM

What does its voice manifest?

09. **Quick Watch** | Left armpit FUNCTIONALISM

What time is it showing now?

10. **Revolving Speaker** | Left scapula CONVENTIONALISM

Do you believe that it makes any sense?

11. **Aggressive Buddhist** | Left upper arm ASCETICISM

What kind of Buddhism do you adhere to?

12. **Jet Pin** | Left breast MONOPOLISM

Is it coming to you, or coming to me?

13. **Your Fun** | Middle of chest DADAISM

How much fun is enough?

14. **Dalia Lana** | Left rib DUALISM

Who has got a similar name in China?

15. **Gnashing Crocodile** | Left elbow VANDALISM

What makes your power forcing to grinding teeth?

16. **Orange Onion** | Lower abdomen POPISM

Can you please simply picture crossbreed between an orange and an onion?

17. **Nameless Dog** | Left lower arm NIHILISM

What are the advantages of being nameless?

18. **Acrobatic Mummy** | Left hip SENSATIONALISM

Is there anyone else who is able to copy this sensational movement?

19. **Handicapped Soldier** | Left crotch RADICALISM

Who are your enemies?

20. **Random Vacuum** | Left ass EGOTISM

What on earth can be sucked?

21. **Sour Moon** | Left sit bone CRITICISM

Do you know the time when the moon looks like a lemon?

22. **Negative Object** | Left wrist DESTRUCTIONISM

What is the best way to kill yourself?

23. **Bubble In Bubble** | Left palm SKEPTICISM

What kind of person can make double bubbles in a bubble?

24. **Dried Fly** | Back of the left hand PESSIMISM
Why don't you save its life?
25. **Colourless Flower** | Left fingers PARADOXISM
Is there any colourful flower in a colourless, world?
26. **Half-Naked Spirit** | Left thigh TAOISM
How many skins must be peeled to see your spirit?
27. **Magical Junkie** | Left knee ANARCHISM
What kind of junky can you accept?
28. **Inanimate Object** | Left calf ANIMISM
How does it smell?
29. **Biting Doll** | Left ankle PRIMITIVISM
How many teeth has it got?
30. **Conceptual Pig** | Left instep POSTMODERNISM
Is your nostril big enough to let the concept come out?
31. **Sense Collector** | Left heel ECLECTICISM
Where are the collected senses stored?
32. **White Elephant** | Left arch of the foot MONARCHISM +
What is the colour of its shit?
33. **Bodily Body** | Left ball of the foot PHYSICALISM
How does the platonic body move?
34. **Spiral Shipwreck** | Left toes REINCARNATIONISM
Do you have any memories of the time before your birth?
35. **Electric Clover** | Clitoris HEDONISM
Is there anyone else shocked by it?
36. **Phantom Tail** | Coccyx CUBISM
Can you masturbate with it?
37. **Tropical Shellfish** | Vagina FEMINISM
Have you ever seen a Japanese pornographic woodblock print?
38. **Sweet Rock** | Right toes FETISHISM
Can you retell the story of Adam and Eve?
39. **Mother Kicker** | Right ball of the foot FASCISM
Were you a fascist baby once?
40. **Homeless Ant** | Right arch of the foot SOLIDARISM
When was the last time you saw an ant, in your shoe?
41. **Animated Object** | Right heel ACTIVISM
What is the movement of the corpse that is being reanimated?
42. **Bitter Soap** | Right instep PERFECTIONISM
Is it maybe simply meaning an embarrassing slip?
43. **5 Year Old Child** | Right ankle INDIVIDUALISM
When is the first resisting in the kinder garden?
44. **Autistic Sponge** | Right calf HIKIKOMORISM
Why don't you give me an answer?
45. **Triangle Maze** | Right knee CONSTRUCTIONISM
What does the Internet say about the way of making this maze?
46. **Metaphor Toaster** | Right thigh CAPITALISM
Why are you running at one place in a capitalist economic system?
47. **Water Pencil** | Right fingers IMPRESSIONISM
Why did you draw a portrait of Russian president?
48. **Academic Cow** | Back of the right hand ACADEMICISM
What is the most admired academic idea of a contemporary performance?

49. **Pop Beans** | Right palm INTUITIONISM

What is the difference between intuition and instincts?

50. **His Cruel Sister** | Right wrist SADISM

Is it true that half of men in the world has autism syndrome due to their sisters?

51. **Self-Educator** | Right sit bone SELF-DETERMINISM

How many hours did you study by yourself in your life? And how expensive is your body?

52. **Theoretical Octopus** | Right ass LOGICISM

Why are there all the 8 directions in one?

53. **Wild Woman** | Right crotch TRIUMPHALISM

Can you name the top 3 wild women?

54. **Squared Pumpkin** | Right hip FORMALISM

How many ways of critical thinking exist in Europe?

55. **Selfish Daughter** | Right lower arm EGOCENTRISM

Can you balance between self-empowerment and self-denial?

And do you defer social environment and cultural environment?

56. **Hybrid Identity** | Bellybutton COSMOPOLITANISM

How does it affect your body when the Graham technique, the Hawkins technique, the Alexander technique, the skinner technique, the Feldenkrais method and yoga training are all mixed up?

57. **Twisted Pipe** | Right elbow FANATICISM

How many sleepless nights, will change you?

58. **Happy Monkey** | Right rib OPTIMISM

What type of man, has still got, traces of monkey?

59. **Yellow Sky** | Solar plexus ILLUSIONISM

Does your Pee, cause this phenomenon?

60. **E Flood** | Right breast ABSURDISM

Can you say any word, which starts with E?

61. **Model X8** | Right upper arm MINIMALISM

What on earth is this model for?

62. **Violet Radio** | Right scapula JOURNALISM

Which political party broadcast this radio program?

63. **Silent Object** | Right armpit AESTHETICISM

What is the opposite of this word?

64. **Iron Neuron** | Right shoulder VITALISM

What kind of thinking mechanism do you have?

65. **Drowning Fish** | Right clavicle HEROISM

Are you dreaming to be a hero?

66. **Mumbling Poet** | Throat SURREALISM

Is it true that the thoughts made up by the mouth?

67. **Wind Cat** | Right ear SPIRITUALISM

Are you an escapist or a liberal?

68. **Air Conditioned Lover** | Between 2 & 3 lumbar vertebra LIBERTARIANISM

What is the most comfortable temperature for your love?

69. **Lovely Exhibitionist** | Right eye EXHIBITIONISM

Are you the person who can pull a freak-flag out of your left eye?

70. **Positive Object** | Spine PERSONALISM

What is the opposite of this word?

71. **Black Bonsai** | Hair JAPONISM

Do you agree that art must be beautiful, that artist must be beautiful?

III. Special Version

III. Special Version | LEMONISM x the ISM

LEMONISM x ACTIONISM - Installation & Theater Version

A special reinterpretation of LEMONISM x ACTIONISM is participating in the art project '**The Raft. Art is (not) Lonely**' curated by Jan Fabre and Joanna De Vos, commissioned by Mu.ZEE in Ostend, Belgium. At the exhibition venue Wellington-Hippodroom Takeya presented her video **installation** corresponding to the topic of the art project, which opened on October 21, 2017 and was on display until April 15, 2018. Related to her installation, Takeya also premiered her live **performance** LEMONISM x ACTIONISM * Special on April 11, 2018 at Cultuurcentrum De Grote Post.

The concept is about art as a vessel and what it conveys. The Raft engages in a dialogue with Ostend, a city near the sea with a history and a particular perfume. Spread over several venues in the Belgian seaside resort, the dramaturgy of the exhibition departs from the Museum of Modern and Contemporary Art (Mu.ZEE) with a careful research of Théodore Géricault's painting The Raft of the Medusa (1818) and Jan Fabre's utopian raft Art is (not) Lonely (1986). Two works that are separated by 170 years and that originated in completely different settings, yet that also tune in to each other through the imagination of the expedition and the destiny of the artist, a theme that is also a metaphor of the human condition.



Wellington-Hippodroom, Ostend/Belgium, October 2017, photo: Akemi Takeya

Installation

Takeya's flesh of the human body and the bodiless video image: those worlds are connected in her installation. The choreographer's performance 'LEMONISM x ACTIONISM' – an energetic exploration of Viennese Actionism through the lively body of the female performer. An image conserving the reality on stage. Takeya picks twenty actions and dedicates them to the shipwrecked in Géricault's painting. Thus, the installation reminds of questions similar to those asked by 'The Rafts of the Medusa': Where do life and art intertwine? Where can the transient moment of death and suffering be burned into a permanent image?

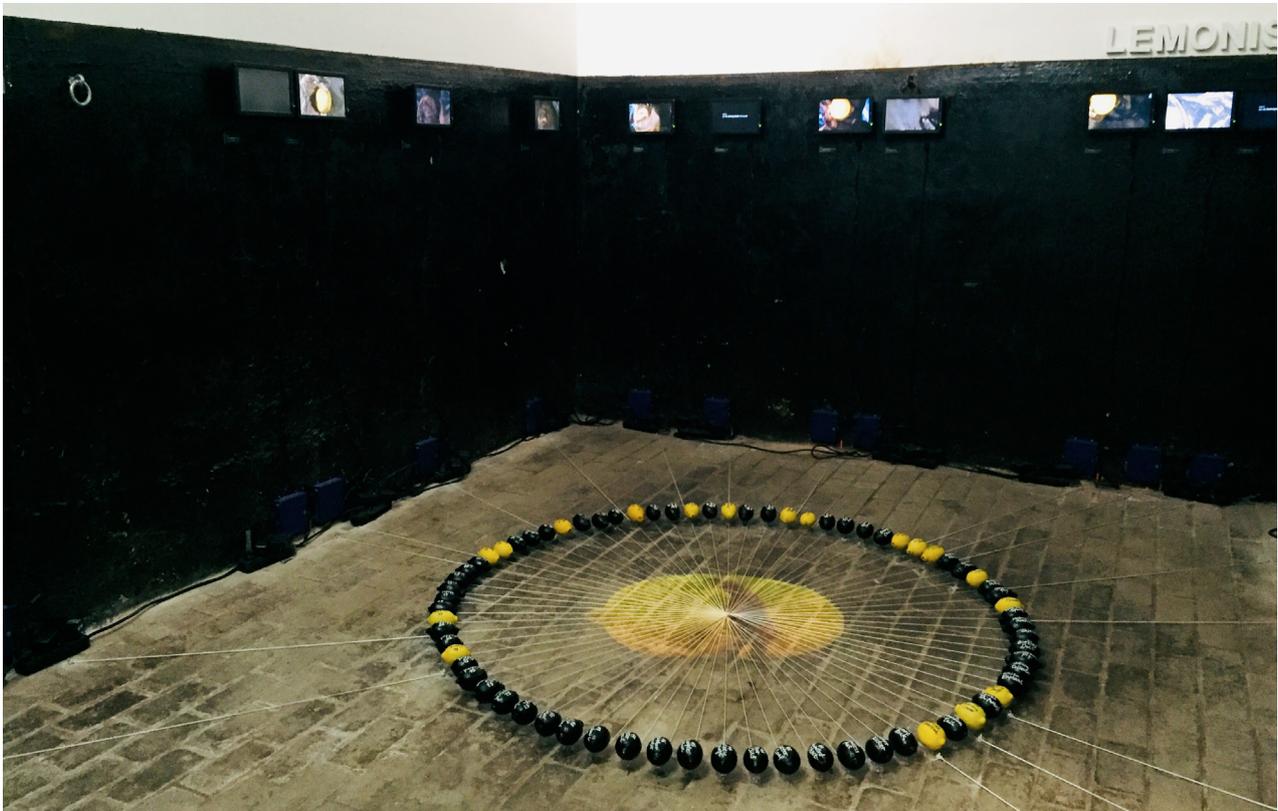


Wellington-Hippodroom, Ostend/Belgium, October 2017, photo: Akemi Takeya



Théodore Géricault, The Raft of the Medusa (1818)

“The body is the last frontier of art. Twenty men at the limits of human experience: fifteen still alive, three eventually dead. The connection between Akemi Takeya's action and Géricault's 'The Rafts of the Medusa' lies in their extreme physicality.”



Installation: 20 monitors, video projector and circle construction with 72 lemons, Oct 2017 - Apr 2018, Wellington-Hippodroom, Ostend/Belgium, photo: Akemi Takeya

Theater Version (Performance)

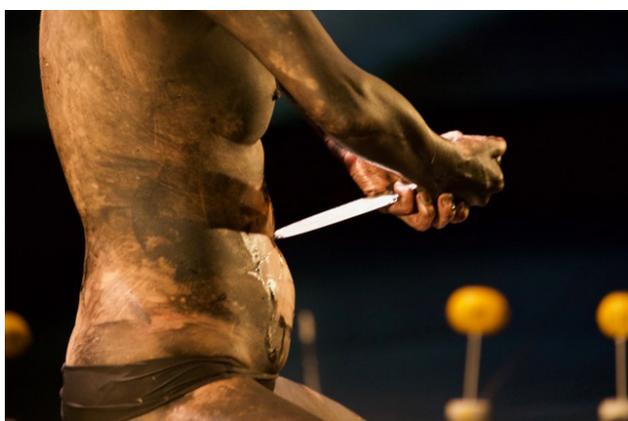
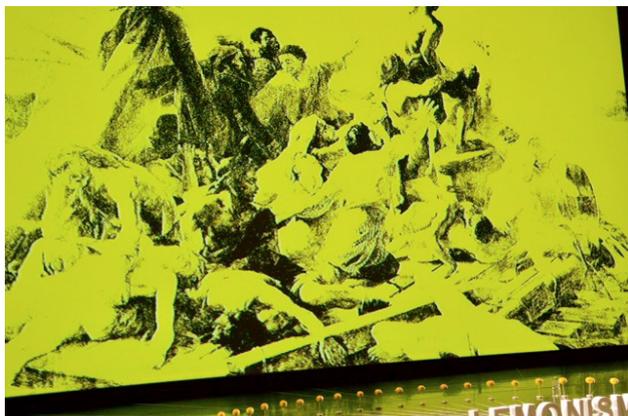
The body is the last frontier of art. Twenty men at the limits of human experience: fifteen still alive, five eventually dead. The connection between Akemi Takeya's performance and Géricault's 'The Rafts of the Medusa' lies in their extreme physicality. With the adaptation of her performance LEMONISM x ACTIONISM, Takeya explores how suffering and pain can be performed through the female body of a choreographer. In a position reminding of da Vinci's Vitruvian Man, she places herself inside a circle of lemons. Surrounding herself with these pieces of fruit, she creates her own planet, calling it her personal 'playground' for experiments. *"The lemon's flesh is my flesh. Its juice is my blood."* This is where she revives art history of the 20th century and those ISMs that influenced the period. In 'The Raft – Art is (not) Lonely', Takeya refers to her exploration of Viennese Actionism. She picks twenty lemons, each associated with a specific action, and dedicates them to the shipwrecked on Géricault's painting: I'm screaming at the top of my voice / I'm cutting my left arm / I'm dripping lemon juice into my left eye... These twenty bodily experiences make for an existential journey – a journey between real suffering and imitation: Takeya is not only performing for the live audience, but also for a cameraman whose footage is projected to a big screen visible to the audience. Thus, the cameraman captures her actions on the screen, like Géricault captures death on canvas. Where are the limits of pain? Where does its transformation into art begin? The artist is approaching injury by exploring how far she can go without actually inflicting a wound. The dying of the shipwrecked remains a lonely journey – the last steps of life that the artist will not be able to share with the people in the painting. Géricault's painted portrayal of suffering, the actionists' tormenting of their own bodies, subjecting them to ordeals and injuring their skin, Takeya's use of the lemon as her own flesh - this is merely the beginning of the raft's journey. So, what's the use of art in all this? Art shows what is between being alive and not alive, between flesh and image, between death and catharsis. Takeya brings her body into an intermediate stage, navigating an extreme experience. So yes, the body is the last frontier of art. A frontier that Takeya is guarding as well as attacking it. - by Jürgen Bauer



Cultuurcentrum De Grote Post, April 2018, photo: Guido De Vos

Premiered - Cultuurcentrum De Grote Post in Ostend, Belgium , 11.04.2018,

the premiere of the theater version in the frame of the art project 'The Raft. Art is (not) Lonely' curated by Jan Fabre and Joanna De Vos, commissined by Mu.ZEE in Ostend, Belgium.



Cultuurcentrum De Grote Post, April 2018, photos: Guido De Vos

Performance Actions

Introduction - Item **00. Untitled** | Internal Organs

Action no. 01 - Item **03. Extravagant Vagrant** | Left eye

Action no. 02 - Item **06. Silver Snake** | Tongue

Action no. 03 - Item **08. Shrieking Rabbit** | Left shoulder

Action no. 04 - Item **11. Aggressive Buddhist** | Left upper arm

Action no. 05 - Item **12. Jet Pin** | Left breast

Action no. 06 - Item **17. Nameless Dog** | Left lower arm

Action no. 07 - Item **18. Acrobatic Mummy** | Left hip

Action no. 08 - Item **19. Handicapped Solider** | Left crotch

Action no. 09 - Item **22. Negative Object** | Left wrist

Action no. 10 - Item **25. Colorless Flower** | Left fingers

Action no. 11 - Item **33. Bodily Body** | Left ball of the foot

Action no. 12 - Item **35. Electric Clover** | Clitoris

Action no. 13 - Item **36. Fantom Tail** | Coccyx

Action no. 14 - Item **37. Tropical Shellfish** | Vagina

Action no. 15 - Item **56. Hybrid Identity** | Bellybutton

Action no. 16 - Item **59. Yellow Sky** | Solar plexus

Action no. 17 - Item **61. Model X⁸** | Right upper arm

Action no. 18 - Item **66. Mumbling Poet** | Throat

Action no. 19 - Item **67. Wind Cat** | Right ear

Action no. 20 - Item **71. Black Bonsai** | Hair

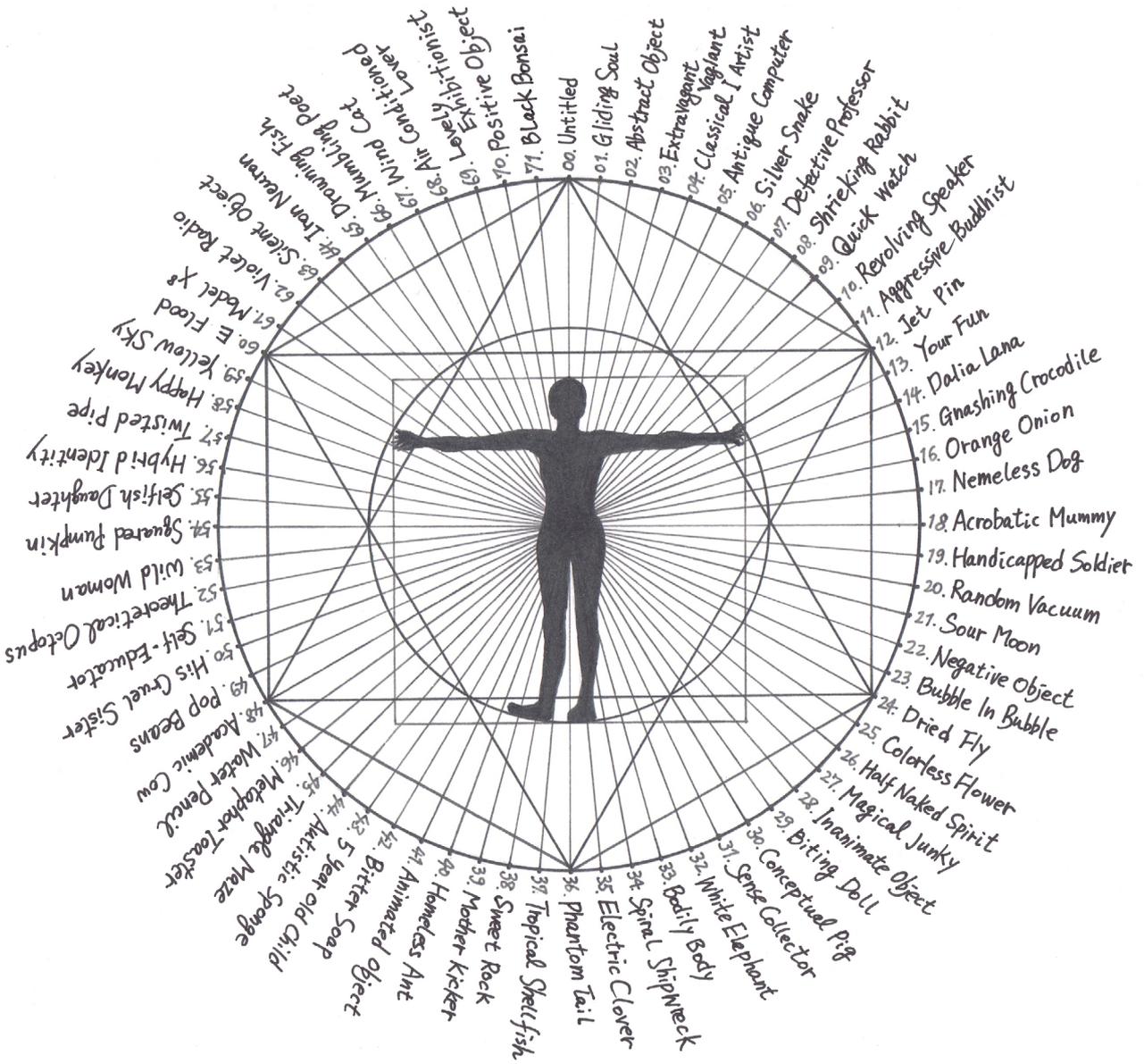


Cultuurcentrum De Grote Post, April 2018, photo: Guido De Vos



Cultuurcentrum De Grote Post, April 2018, photo: Guido De Vos

D. Project History | LEMONISM x the ISM



After the kick-off of the series with the performance LEMONISM x ACTIONISM in the framework of ImPulsTanz – Vienna International Dance Festival 2015, Takeya continued the development of her unique concept of LEMONISM: In October 2015 the performance was shown within the framework of 'ORF Long Night of Museums' at mumok (Museum moderner Kunst Stiftung Ludwig Wien). The complete museum version was premiered at the Leopold Museum in July 2017. A reinterpretation of LEMONISM x ACTIONISM is actually participating in the art project 'The Raft. Art is (not) Lonely' curated by Jan Fabre and Joanna De Vos in Ostend. In the Belgian seaside city Takeya premiered her theatrical version on April 11, 2018 at Cultuurcentrum De Grote Post and presented her video installation corresponding to the topic of Fabre's art project, which opened on October 21, 2017 and was on display until April 15, 2018 at Wellington-Hippodroom.

LEMONISM x ACTIONISM

mumok, 21.07. and 25.07.2015; 19:30

in the frame of ImPulsTanz – Vienna International Dance Festival 2015

in cooperation with mumok (Museum moderner Kunst Stiftung Ludwig Wien)

In LEMONISM x ACTIONISM Akemi Takeya confronts Actionism with her idea of Lemonism: She sets up a battle between the two concepts, adapts and re-enacts the strategies of Actionism. The world premiere and the kick-off of the performance series was presented in the exhibition 'My body is the event – Viennese Actionism and international performance' at mumok (Museum moderner Kunst Stiftung Ludwig Wien) in the framework of the series 'Redefining Action(ism)', a collaboration between mumok and ImPulsTanz – Vienna International Dance Festival 2015.

LEMONISM x ACTIONISM

mumok, 03.10.2015; 19:00, 21:00, 23:00

in the frame of ORF Long Nights of the Museums

After the great success of the premiere the performance was invited to 'ORF Long Night of Museums' at mumok (Museum moderner Kunst Stiftung Ludwig Wien). The performance was shown three times on this evening and watched altogether by about 1000 visitors. For this occasion the performance was adapted to a new spatial surrounding, which already proved the potential for adaption in different spaces and context which will be proceed with the performance series.

LEMONISM x ACTIONISM | JAPONISM | MINIMALISM | SYMBOLISM

Leopold Museum, 28.07.2016; 19:00 // 30.07.2016; 19:30 // 01.08.2016; 19:15

in the frame of ImPulsTanz – Vienna International Dance Festival 2016

For ImPulsTanz 2016 Akemi Takeya develops three completely new performances for the lower atrium of Leopold Museum. Furthermore she presents LEMONISM x ACTIONISM which premiered last year at ImPulsTanz. In a three-day long Gesamtkunstwerk the flesh of fruit and humans, ritual and ecstasy meet 20th century art! A journey through different periods of art not that is not bound to any chronology. Japanese culture meets expressions of the soul, Butoh meets a game of the unconscious, geometrical abstraction meets ecstatic rituals, a (live) video installation meets the concrete body, fine art meets contemporary dance.

LEMONISM x ACTIONISM

SESC Consolação, São Paulo, 10.11. and 11.11.2016; 20:00

For two performances in Brazil, LEMONISM x ACTIONISM was presented in a new version transferring the performance created in a museum space into the black box theatre of SESC.

**LEMONISM x CUBISM | DADAISM | MINIMALISM | SYMBOLISM & ACTIONISM | JAPONISM
(Complete museum version) Leopold Museum, 21.07.2017; 19:00
in the framework of ImpulsTanz – Vienna International Dance Festival 2017**

How can historical -ISMs be transferred into today? For the first time, the audience can travel through the entire universe, the complete museum version of Lemonism explored so far and can even be a witness of the birth of a new -ISM: Cubism and Dadaism.

LEMONISM x DADAISM (theater version)

Odeon Wien, 01.08.2017; 19:30

in the framework of ImpulsTanz – Vienna International Dance Festival 2017

On top of this eruption of all the isms in a museum version, Akemi Takeya confronts in her theater version the 72 lemons with Dadaism, so called 'LEMO-DADA'. Fruit and human flesh becoming one, there is nothing loose!

LEMONISM x ACTIONISM Special Version (Installation & Theater Version)

in the frame of the art project, 'The Raft. Art is (not) Lonely' curated by Jan Fabre and Joanna De Vos, commissined by Mu.ZEE in Ostend, Belgium

Installation - Wellington-Hippodroom in Ostend, Belgium, 21.10.2017 – 15.04.2018,
exhibition participation in the frame of the art project

Theater Version - Cultuurcentrum De Grote Post in Ostend, Belgium, 11.04.2018,
the premiere of the theater version in the frame of the art project

For the art project 'The Raft. Art is (not) Lonely' Takeya created a reinterpretation of her LEMONISM x ACTIONISM series. "The connection between her action and Gerícault´s painting 'The Rafts of the Medusa', as central reference for the art project, lies in their extreme physicality." - Performing artist Akemi Takeya picked twenty actions and deicated them to the shipwreck in Gerícault´s painting. She was not only presenting her video installation, her work was also featured in Ostend´s public space. Afterwards she premiered the installation related live performance (theater version) in Cultuurcentrum De Grote Post in Ostend, Belgium.

E. Biography

Akemi Takeya (AT/JP)



born in Japan. Since 1991 Akemi Takeya has been living and working in Vienna. As a choreographer and performer she has collaborated with artists in the fields of dance, theater, film/video, photography and music. She has created numerous dance, video and performance pieces in collaboration with such artists as Sam Auinger, Rupert Huber, Dorfmeister, Wolfgang Mitterer, Tom Cora, Christian Fennesz, Granular Synthesis (modell 5 / 1994), Ong Ken Seng, Benoît Lachambre, Ko Murobishi, Rechenzentrum, as well as her own solo and group performances, such as Feeler, ZZ, Black Honey Drops, Bodypoems, Little Stories about S.O.S. and published her performance recipe book. With her latest project, LEMONISM, she confronts different art movements of the 20th century, featured as both theater and museum version in a bodily investigation. Furthermore, both the installation and the performance, LEMONISM x ACTIONISM was presented within the frame of the project 'The Raft. Art is (not) lonely', curated by Jan Fabre and Joanna De Vos.

www.akemitakeya.com

F. Portrait of an artist

The classic opening sentences do not appeal to a portrait of the choreographer, dancer and performance artist. Too unfamiliar, too little straight is her way to the stage. Born in 1961 in Aomori, Japan, as a child she first of all wants to become a singer, learn the piano, but her father is against it, so she has to find her way to art on her own. For a long time she dreams of succeeding as a jazz singer in New York, but ends up not in the world's metropolis in 1991, but because of a romantic relationship in Vienna. In Europe, she is shocked above all by the self-centeredness, the insistence on one's own ego, whereas people in Japan wear masks, as she once said. But it is also this break that characterizes her work from here, as she begins to find her way not in the music, but in the blossoming performance and dance scene.



photo: Michael Loizenbauer

A Janus-headed artist

She turns to this art because she wants to show something that she can not express in words. *“Movements and music become the medium between people and me”*, as she says herself. She is already in her late thirties when she dares to do her first performance, while other choreographers usually start playing the stages ten years earlier. But this ‘backward shift’, as she herself calls it, also has its good side, because even though she still claims today that she does not exactly know her strengths as an artist and that she is not sure who she is, her work does in retrospect, artistically clearly conceived and professionally implemented, but without losing the immanent playful lightness. There is also a vulnerability that has biographical reasons. Because, when she shows her new work Tapped / Untapped in the context of the mumok exhibition Doppelleben this year, the title hits the core of her work with striking accuracy. Janus-headed, she describes herself in conversation, as an artist between East and West, between young and old, and finally between dark-melancholic and over the moon. This ‘in-between’ characterizes her and makes her work so exciting and risky.

The ICH at the core of her dance

This is immediately apparent in her first piece in Europe, with which she debuted in 1997 at the then dietheater Künstlerhaus: Imeka, dedicated to her deceased father. The title: nothing but her own name, read from the back to the front. The piece should enable her to become more independent in Europe, to strengthen her individuality through her own reflection. Japan is present as a red dot, as a sun on stage – as a kind of symbol of the origin. Even today she emphasizes in conversation that at this early stage of her work it is all about dealing with her own ego. This exploration remains at the center of her artistic interest until her play Drowning Fish, with which she wins the Austrian Dance Production Prize in 1999. With her arms she forms circles around her body as an illustration, marking a tight circle. Why this insistence on her own self? *“Because in Europe I had to find a new me, that faces European culture as an Asian, because I had to search for an ICH with pride and self-confidence to find my own position in the art world. I just needed to know who I was.”*

And yet with each new work, from the portrait as a tragic heroine in Black Honey Drops 2001 to Little Stories about S.O.S, which she presents as a solo piece in 2014 and then as a group work in 2015, she creates a new approach to this defining theme. She combines visual art and dance, vocal and body work, turns to dance movements like the Japanese Butoh, and integrates science and art. In a critique, her style is once described as between ‘poetry, grand gestures, facial expressions, poses, fine arts and graphic elements’.

Exploring the LEMONISM

The breakthrough to the outside is – how could it be otherwise – through the world of art. At the latest with her LEMONISM series, she will be opening „a door“ from 2015, as she describes it. While the work with the (own) body remains a determining feature, it now combines this examination with the various art ISMEN of the 20th century, from minimalism to surrealism to actionism. Suddenly, her own self is in a line of tradition and struggle with the Western art currents, to which she throws her own LEMONISM. Her very own, unmistakable performance method continues to develop as an inner confrontation, amalgamating in her performances thoughts from diaries, dreams and essays.

Writing, writing, writing

Because actually she always writes: small notes here, texts and poems there. Only some of them actually find their way to the stage, but they are always present as a background. For the two versions of her play Little Stories about S.O.S she even publishes a book as a creative documentation and performative guide, which she gives the title Performance Recipe Book after the ‘recipes’ it contains.

But what happens after opening the door to the outside for the stage? *“I decided to introduce self-composed songs in my new play Tapped / Untapped. Tapping comes from therapeutic body work, it is a knocking on the body, which becomes a beat. A beat that makes you happy, that leads to a catharsis.”*

Thus, even after all the transformations, there remains an artist at the intersection of continents, cultures and dance styles who does not simply try to resolve the contradictions, who rather understands these contradictions as a pull-test, as a productive cause for ambivalence. *“It’s like mixing two colors – the exact percentage of colors is unknown. But it is not me who can see the new color, just the audience.”*

G. Credits

Concept, Text, Choreography & Performance Akemi Takeya **Video & Visual Design** Michael Loizenbauer (ACTIONISM | ACTIONISM - Special Version) | MINIMALISM | SYMBOLISM), **Video Installation** Michael Loizenbauer (ACTIONISM), lina Naoto (JAPONISM) **Visual Design** gratis g. strumpf (DADAISM - Theatre Version) **Animation Technical Support** Florian Gehrler, Lena Novotny **Lighting Design & Scenography** Hannes Wurm, Bruno Pocheron (ACTIONISM - Special Version) **Costume** Lise Lendais **Artistic Advisor** Armin Anders (ACTIONISM | SYMBOLISM), Oleg Soulimenko, Yosi Wanunu (DADAISM) **Dramaturgical Assistant** Anna Etteldorf **Music** Akemi Takeya, Zbigniew Karkowski (ACTIONISM - Special Version) **Sound Lemon Synthesizer** Noid **Sound & Composition** Sebastian Bauer **Research & Textual Work** Armin Anders, Anna Etteldorf (ACTIONISM | MINIMALISM | SYMBOLISM) **Photographs** lina Naoto, Christian Messner, Karolina Miernik, Akemi Takeya **Text Catalogue** Jürgen Bauer **Administration** Vladimir & Estragon **Assistant** Susana Ojeda Lopez, Theresa Forstenlehner, Joseph Rudolf (ACTIONISM - Special Version) **Project Management** das Schaufenster **Tour management & Public Relations** Joseph Rudolf, Laura Fischer **Cooperation** ImPulsTanz – Vienna International Dance Festival, Leopold Museum, mumok – Museum moderner Kunst Stiftung Ludwig Wien, WUK – Werkstättenbereich, Odeon Theater, Mu.ZEE Ostende, Cultuurcentrum De Grote Post, ‘The Raft. Art is (not) Lonely’ - International Art Festival **Residence** Troubleyn/Jan Fabre, nadaLokal **Supported by** Wien Kultur (Department for Cultural Affairs of the City of Vienna), Bundeskanzleramt Österreich – Kunst und Kultur (The Arts and Culture Division of the Federal Chancellery of Austria) **Production** IMEKA

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TROUBLEYN / JAN FABRE
PERFORMING ARTS

IMEKAproduction

DE GROTE
POST

HET VLOT
THE RAFT

Odeon

mumok

LEOPOLD
MUSEUM

WIEN
KULTUR

BUNDESKANZLERAMT ÖSTERREICH

Oostende
DE STAD
AAN ZEE

H. Press Selection | LEMONISM x the ISM

tanzschrift.at

22/07/2017

IMPULSTANZ

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IMPULSTANZ: AKEMI TAKEYA – „LEMONISM VOL.2“

DITTA RUDLE



Der Körper im Mittelpunkt des Lemonismus. © Emilia Milewska

Eine Grätsche über nahezu 100 Jahre wagt die Tänzerin / Choreografin Akemi Takeya mit ihrer „Lemonismus“-Serie. In ihren Performances verbindet sie die kunsthistorischen europäischen „Ismen“ mit ihrem eigenen „Zitronismus“, dem Lemonismus. Mit lebendiger Bühnenpräsenz, der Schönheit der Bewegungen und ruhiger Selbstsicherheit gelingt es Takeya im Leopold Museum, ihr Publikum zu erreichen und eine Atmosphäre zu schaffen, in deren Mittelpunkt der Körper agiert. Auch ohne ihren Gedankengängen im Detail folgen zu können, ist das Publikum begeistert.

Ausgangspunkt der Reihe ist die Aktionsmus-Ausstellung im Mumok. Dort hat Takeya 2015 die erste Performance, „Aktionismus x Lemonismus“, im Kreis von 72 Zitronen gezeigt. Im Kostüm aus tief-schwarzer Farbe auf nackter Haut ließ sie sich den Zitronen innewohnenden Befehlen lenken und zeigte sowohl Präsenz als auch Distanz und eine Portion Ironie. In mehreren Wiederholungen der Vorstellung bestätigte die Begeisterung des Publikums ihre nicht tierisch ernst gemeinte Idee. Danach war sie von den europäischen Ismen gepackt. Dem Lemonismus hat sich die Tänzerin nicht zufällig ergeben. Die Zitrone ist in Japan Mangelware und überaus teuer, ihren Saft zu verwenden, ist Luxus. Takeya setzt ihn für das Blut ein, das die Wiener Aktionisten in den 1960er / 70er Jahren fließen ließen. Die 72 gelben Früchte, frisch und saftig, geben sämtlichen Kapiteln der Auseinandersetzung den leuchtenden Rahmen, bergen Befehle und Fragen, die im Zufallsprinzip ausgewählt und befolgt werden.



In einer knappen Stunde versucht Takeya beim diesjährigen ImpulsTanz Festival mehrere Ismen (Japonismus, Symbolismus, Kubismus, Minimalismus, Dadaismus) zu vereinen und zum Finale einen genauen Blick auf das Setting der „Aktionismus“-Performance zu gewähren. War die erste Performance inmitten der laufenden Ausstellung im MuMok, so agiert Akemi Takeya diesmal im leeren Kellerraum des Leopold Museums, bespielt die kahlen Wände jedoch mit feinst zusammengestellten Videos und Fotos. In rascher Abfolge mit ausgeklügelten Kostümen im Wechsel, zeigt Takeya, was ihr zu den unterschiedlichen Ismen einfällt. Eine Japanerin denkt

über Europa nach. Nicht immer wird klar, worin die Verbindung besteht, zumal der hohe Raum den Ton, vor allem wenn die Künstlerin spricht, schluckt. Ich beschließe, dass es nicht so wichtig ist, was sie sagt. Etwa im Dadaismus-Akt, da kann sie mit Gestik und der modulierten Stimme, die aus dem Zitronenhelm tönt, klar machen, dass es um die Beschimpfung des (bürgerlichen) Publikums (nach Tristan Tzara) geht. Wie auch von der Frequenz „Japonismus, hätte ich gern mehr von Dada gesehen und das ist auch möglich: Am 1. August wird die Langversion dieses „Lemon-Dada“ im Odeon uraufgeführt.



Wie zentral in Takeyas Stücken der Körper ist, zeigt sie in der Eröffnungssequenz, „Lemonismus x Minimalismus“. Mit einer weißen Kugel über dem Kopf konzentriert sie sich ganz auf ihren Körper samt seinen Öffnungen. Takeya scheint nur nackt, sie ist in einen hautfarbenen Ganzkörperstrumpf gehüllt, der den Körper perfekt moduliert und wie eine tanzende Schaufensterpuppe aus-sehen lässt. Abschnitt für Abschnitt fragmentiert sie ihren Körper, markiert die



einzelnen Teile mit roten Leuchtpunkten. Dabei dreht sie sich gemessen, wie der Minutenzeiger, im Zitronenkreis, damit die rundum sitzenden Zuschauerinnen sie von vorn bis hinten betrachten können. Es geschieht eigentlich sonst nichts und dennoch zeigt Takeya eine spannende, ästhetisch befriedigende Performance.

Jedes einzelne Kapitel wird ohnein nur kurz angedeutet, waren doch auch die verschiedenen Strömungen, teils aufeinander folgend, teils sich überlappend oder lokal beschränkt, nur kurz aufgeblitzt, hatten dennoch die Kunstwelt verändert.

Mit ihrem Bewegungsrepertoire und den Accessoires, etwa der Glasfieberstange in der Symbolismus Paraphrase, erinnert Takeya auch an ihre reiche Aufführungsgeschichte in Wien. In der Japonismus-Auseinandersetzung zeigt sie ein Selbstporträt, ironisch und witzig, wie so oft. Die japanischen Wurzeln sind längst gekappt, doch so richtig heimisch ist sie auch in Wien noch nicht. Genau aus dieser Dualität entstehen jedoch die eindrucksvollen Tanzstücke und Performances der, ob sie denkt oder dichtet, singt oder tanzt, stets wachen und präsenten Künstlerin. Provokation und Hässlichkeit, ordinäre Schamlosigkeit und beleidigende Simplizität darf (muss) von Akemi Takeya nicht erwartet werden.



Akemi Takeya: „Lemonism Vol. 2“ Lemonism x Minimalism / Symbolism / Cubism / Dadaism & Lemonism x Actionism / Japonism. 21. Juli 2017, Leopold Museum im Rahmen von [ImpulsTanz](#).

1. August 2017, [Odeon](#): Akemi Takeya: Lemonism x Dadaism.

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ImpulsTanz: Takeyas „LEMONISM Vol. 2“

Ein „Solo“-Ereignis

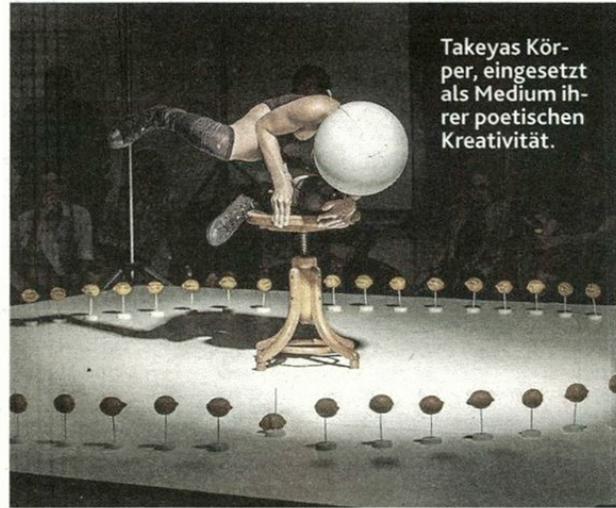
Mit ihrem legendären Zitronenkreis erforscht die Choreografin und Tänzerin Akemi Takeya die „ISMEN“ der Kunstgeschichte des 20. Jahrhunderts. In ihrer neuesten Kreation „LEMONISM Vol. 2“ kreuzt sie den von ihr entwickelten Lemonismus mit Minimal-, Dada-, Japon-, Kub-, Symbol- und Aktionismus.

Seit 1991 lebt und arbeitet die Japanerin Akemi Takeya in Wien. In ihre Performances integriert sie Gedanken aus ihren Tagebüchern, Träumen, Protokollen und Essays; dies führt zu einer unerwarteten und viszeralen Verschmelzung von Sinnes-Begegnungen.

Die Zitrone, eine in Japan teure Frucht, fasziniert die Performerin. Schon 2010 hat sie ihr „Lemon Synthesizer – L. S.“-Projekt gestartet und die Zitrone als biologische Schnittstelle eingesetzt. Zugleich ist die saure, vitaminreiche Frucht des Zitrusbaumes, vermutlich um das Jahr 1000 aus Indien in den Mittelmeerraum gekommen, für Takeya immer auch eine Metapher für das europäische Leben.

Im Leopold Museum ist mit „LEMONISM Vol. 2“ erstmals eine Gesamtschau von Akemi Takeyas „rhizomatischer Solo-Serie“ zu sehen, mit der sie in den letzten Jahren für Fuore sorgte, ergänzt um eine gänzlich neue Geburt: „LEMONISM x CUBISM“. Takeya geht es, jenseits aller Moden, um

ein Plädoyer für die Freiheit der Ausdrucksweise und für die individuelle Authentizität, den wertvollsten Antrieb eines zeitgenössischen Künstlers im Einklang mit seiner inneren Stimme. Der Körper ist das Ereignis, doch der Geist ist nicht ausgeschaltet. FK



Takeyas Körper, eingesetzt als Medium ihrer poetischen Kreativität.

Foto: Karolina Miernik

tanzschrift.at

03/08/2017

IMPULSTANZ

Vienna International
Dance Festival

IMPULSTANZ: AKEMI TAKEYA – LEMONISM X DADAISM

DITTA RUDLE



Akemie Takeya auf der Suche nach ihrer Identität © Karolina Miernik

Nachdem die Tänzerin und Choreografin Akemi Takeya ihr Zitronenuniversum, den Lemonismus, in vielen Vorstellungen allerhand Ismen der europäischen Kunstgeschichte gegenübergestellt hat, hat sie mit der Uraufführung von Lemonism x Dadaism (Lemonism Vol. 2) im Odeon gezeigt, dass sie keineswegs nur Zitronen im Kopf hat, dass sie neben Tanzen auch denken, viel denken, Theater spielen, singen, brüllen, jaulen, Klavier spielen und ihr Publikum begeistern kann. Um Ehrlich zu sein: einen Teil davon. Die andere Hälfte knabberte mit offenem Mund an den vielen ungelösten Fragen und war ebenso verwirrt, wie die Performerin am Ende der Vorstellung in ihrem eigenen Netz, aus dessen Fäden sie sich scheinbar nur mit Mühe befreien konnte. DADA ist DADA ist DADA ist DADA und total gaga.



Echt! DADA ist gaga, die pure Verwirrung und der reine Nonsens. So hüte ich mich, das von Akemi Takeya am Rand des bekannten Zitronenkreises ins Mikrofon des riesigen Zitronenkopfs geplauderte Interview mit sich selbst zu bewerten. Auch die Klomuschel, die im Hintergrund weiß leuchtet, werde ich nicht beurteilen. Mache sich jede selbst einen Reim darauf.

Die Zitronen stehen nun nicht mehr für sich selbst, bergen keine Aufgaben und Fragen in ihrem Inneren, thronen in der DADA-Version als Kopf auf Glieder-männchen und -weibchen (manche im weißen Hochzeitskleid) die nun den Kreis auf den Fäden des Netzwerks bilden. Und während die Performerin mich mit einer schamhaften Masturbationsszene langweilt, dürfen die Männchen und Weibchen, vielleicht sind's auch nur Männchen, sämtliche Positionen des Shijūhätte, des japanischen Kamasutras, vorzeigen. Nicht ganz alle – 48 Stel-

lungen, das sind einfach doch zu viele.

Akemi Takeya ist keine Künstlerin, die dem Publikum gibt, was des Publikums ist, ihm nachtanzt und auf den gerade modischen Schienen dahinschlittert. Egal ob gegen irgendwelche Ismen, oder gar mit diesen, Takeya stellt ihrem Publikum Fragen, agiert mit Kopf und Körper und ist doch im Kern auf der Suche nach sich selbst. Ob im zitronengelben Shirt und schwarzen Hotpants, mit dem Zitronen-



helm auf den Kopf oder im verhüllenden und zugleich präsentierenden Ganzkörperbody, sie versucht sich zu orten. Ihre Mitte zu finden, zwischen Japan, wo sie geboren und aufgewachsen ist, und Wien in Europa, wo sie lebt und arbeitet. Im Netz des Zitronenkreises zeigt sie ihre Stärken und Schwächen, will eingetrocknete Fliege sein und achtarmiger Oktopus, miaut als Katze und hüpf als Häschen, betört mit ihrer großartigen Stimme und verwirrt mit dem auf Englisch gebrüllten „Manifest des Herrn Aa des Antiphilosophen“ von Tristan Tzara von 1920: „Ihr seid alle Idioten!“ Tut nicht weh, ist ja eine künstlerische Äußerung, ein Kunstwerk, da darf sich niemand betroffen fühlen.



Nicht nur die Antihaltung (einfach alles anzweifeln, nichts akzeptieren) und die keinen Sinn ergebenden Wortkapriolen sind Merkmale der so kurzlebigen DADA-Bewegung zwischen den beiden großen Kriegen im 20. Jahrhundert, auch die beißende Ironie gehört dazu. Doch auch der Dadaisten Skeptizismus und Ironie enden vor dem Zitronenkreis. Sich selbst nehmen sie schon ernst und den Raifall wollen sie auch

Akemi Takeya muss ihn fordern, denn ihre Aufführung hat eigentlich kein Ende. Kaum hat sie die Fäden des Netzes gezogen, die Männchen und Weibchen aus dem Universum katapultiert und sich aus dem Gewirr befreit, sitzt sie schon am Klavier, präludiert und singt. Niemand wagt sich zu rühren, auch nicht die, die in die nächste Vorstellung eilen müssen. Impulsabende sind dicht gedrängt.

Takeya muss das Ende von DADA verkünden und den ihr schuldigen Applaus einfordern. Sie bekommt ihn. Wohl nicht so enthusiastisch wie erwartet. Das leise Statement der Nachbarin: „DADA ist doch Unsinn. Was soll das also anderes gewesen sein?“ Von der anderen Seite kommt die perfekte Antwort: „DADA ist unsinnig, aber nicht unsinnlich.“ Stimmt,



Lemonismus hin und DADA her, im Mittelpunkt stand und steht immer der Körper, von Kopf bis zu den Zehen, von vorn bis hinten, mit Ecken und Kanten und all seinen Öffnungen. DADA ist als Knotenpunkt, von Takeya „der Mitte des Brustkorbes“ zugeordnet. Müssen wir uns an die Brust klopfen?

Takeya: „Lemonism Vol.2 / Lemonism x Dadaism“, Uraufführung, 1. August 2017, Odeon, im Rahmen von [ImPulsTanz](#).

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IMPULSTANZ
 Vienna International
 Dance Festival

KURIER

ODEON

Machst du mir jetzt bitte einmal einen Elefanten?

Kritik. Akemi Takeya brachte bei ImpulsTanz „LEMONISM Vol. 2 LEMONISM X DADAISM“ zur Uraufführung

Mit den sogenannten Ismen ist das so eine Sache, hat doch jeder Ismus immer auch etwas Ausschließliches. Dieses Thema beschäftigt die japanisch-österreichische Performerin Akemi Takeya schon seit geraumer Zeit. Im Rahmen von ImpulsTanz hat sich Takeya in der Vergangenheit bereits an einigen Ismen wie etwa Aktionismus, Japonismus oder auch Symbolismus künstlerisch abgearbeitet.

Im Zentrum standen dabei immer 72 Zitronen, die auf allerlei Art und Weise zu Protagonisten von Takeyas Performances wurden. Und diese 72 Zitronen sind auch in Takeyas neuer Arbeit „LEMONISM Vol. 2 LEMONISM

X DADAISM“, die im Odeon uraufgeführt wurde, wieder Bestandteil der kulturellen Befragungen. Diesmal stellt Takeya ihrem „LEMONISM“-Universum die Welt des Dadaismus gegenüber.

Kopulierende Zitronen

Eine in einem künstlichen „Zitronenkopf“ beheimatete Kamera wird zur Mitspielerin; Takeya befragt sich per Video-Projektionen selbst zur Kunstform Dadaismus. Dazu gibt es auch die diesmal auf Holzpuppen befestigten echten Zitronen, die im Film sogar miteinander kopulieren dürfen. Und Takeya hat etliche Papiermasken neben dem Zitronen-Netz-Geflecht



KAROLINA MIERNIK

**Akemi Takeya
 liebt Zitronen:
 In „LEMONISM
 Vol. 2 LEMONISM X DADAISM“ dürfen diese auch kopulieren**

liegen. Ein Hase, eine Katze, ein Elefant – die Performerin setzt sich die jeweiligen Masken auf und wird mittels Ur-laute kurz zum jeweiligen Tier. So ganz dem Motto: „Machst du mir jetzt bitte einmal einen Elefanten?“

Dazwischen sitzt sie am Klavier und spielt oder rezitiert Texte von Tristan Tzara,

bekanntlich ein Mitbegründer des kurzlebigen, aber für die Kunstwelt umso nachhaltigeren Dadaismus.

Virtuos changiert Akemi Takeya dabei zwischen Konzept und Improvisation, zwischen Nonsense und Ernsthaftigkeit. Damit trifft die Künstlerin das Wesen und die Ideen des Dadaismus perfekt.

Alles ist irgendwie Spiel und alles ist irgendwie Kunst. Am Ende wird sie (fast nackt) das Zitronen-Netz-Geflecht zerstören. Und sie entlässt – zumindest bei der Uraufführung – die Besucher ins Leben. „Ich muss jetzt Schluss machen. Einige von euch gehen noch zu Wim Vandekeybus.“ Stark. – PETER JAROLIN

Press Quotes | LEMONISM x the ISM

“She is not only dancer and choreographer but also writer and thinker, intellectual and poet. Her preparations and conceptualisation consist of elaborate drawings and pieces of writing, at times resulting in the creation of artistically designed books.”

LEMONISM - Ditta Rudle, Presse, 14.4.2017

“Takeya’s thinking is twofold and she thinks in opposites. She connects East and West while remaining true to herself as a unique and original part of the Austrian dance scene.”

LEMONISM - Ditta Rudle, Presse, 14.4.2017

“In almost autistic laboratory conditions of the museum, Takeya uses mundane lemons for her parody of the sacred ISMs of art history – Actionism, Japonism, Minimalism, Symbolism, Cubism, Dadaism – and thus reminds of Monnier’s new interpretation of burlesque against all morals and Freitas’ art-historic countermovements.”

LEMONISM Museum Version - Elfi Oberhuber, Falter Beilage, 5.7.2017

“Takeya’s vibrant presence, the aesthetics of her movements and her calm and self-confident ways allow her to reach her audience and to create an atmosphere that revolves around the body.”

LEMONISM Museum Version - Ditta Rudle, tanzschrift.at, 22.7.2017

“Beyond all trends, Takeya’s performance is a plea for freedom of expression and individual authenticity, a contemporary artist’s most valuable motivator in harmony with their inner voice. The body is the event but the mind isn’t switched off.”

LEMONISM Museum Version - FK, Kronen Zeitung 23.7.17

“From time to time, she plays the piano or recites texts by Tristan Tzara who is known as co-founder of Dadaism – a transient art movement with a long-lasting impact on the art world. Virtuously, Akemi Takeya changes between concept and improvisation, between nonsense and seriousness, flawlessly capturing the essence and notions of Dadaism.”

LEMONISM x DADAISM Theater Version - Peter Jarolin, Kurier 3.8.2017

“Within the lemon circle’s web, she presents her strengths and weaknesses, attempting to be a dried-up fly or an eight-armed octopus, meowing like a cat and hopping like a bunny, bewitching her audience with her magnificent voice...”

LEMONISM x DADAISM Theater Version - Ditta Rudle, tanzschrift.at, 3.8.2017

“Her [Akemi Takeya’s] most recent performance, to be seen in the framework of the ImPulsTanz project ‘Redefining Action(ism)’ during the Mumok exhibition “Mein Körper ist das Ereignis” (My Body is the Event), belongs to the best works of the ever inquisitive dancer. [...] Here, a conceptual choreography reflects the cool relationship of the present towards historical action art, as well as the thesis that the body today, similar to the 1960s, is caught in a heavy cultural deadlock.”

LEMONISM x ACTIONISM - Helmut Ploebst, Der Standard, 23.7.2015

“Lemons and bodies are maltreated, until one gets the feeling that it might hurt when the next fruit gets cut. Perception of the lifeless object and the living body begin to merge in a strange way. [...] A stimulating act, if peculiar.”

LEMONISM x ACTIONISM - i.W., Die Presse, 23.7.2015

“It stays exciting until the end, when in the repeating ritual she holds the next lemon with the next instruction in front of the camera.”

LEMONISM x ACTIONISM - Verena Franke, Wiener Zeitung, 23.7.2015

“The interlacing of the historical paradigm of western actionism of the 1960s and 1970s and ancient Japanese cultural traditions works optimally in this production. Geographical borders blur, movements are taken out of their cultural context and receive a global coating.”

LEMONISM x ACTIONISM - Michaela Preiner, ww.european-cultural-news.com, 23.7.2015

“The audience was deeply impressed by the intensity of this ‘play’.”

LEMONISM x ACTIONISM - Karlheinz Roschitz, Kronenzeitung, 25.7.2015

I. Video Documentation | LEMONISM x the ISM



LEMONISM

Museum Version

July 21, 2017, Leopold Museum

LEMONISM x CUBISM | DADAISM |
MINIMALISM | SYMBOLISM (performance)
& ACTIONISM | JAPONISM (Installation)

Trailer:

<https://vimeo.com/248074280>



LEMONISM

Museum Version

July 21, 2017, Leopold Museum

LEMONISM x CUBISM | DADAISM |
MINIMALISM | SYMBOLISM (performance)
& ACTIONISM | JAPONISM (Installation)

Full Documentary:

<https://vimeo.com/240681188>



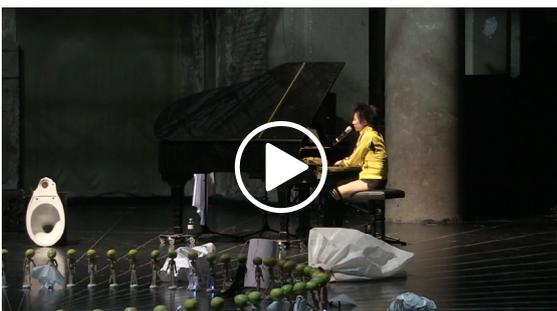
LEMONISM x DADAISM

Theater Version

August 1, 2017, Odeon Theater

Trailer:

<https://vimeo.com/248072117>



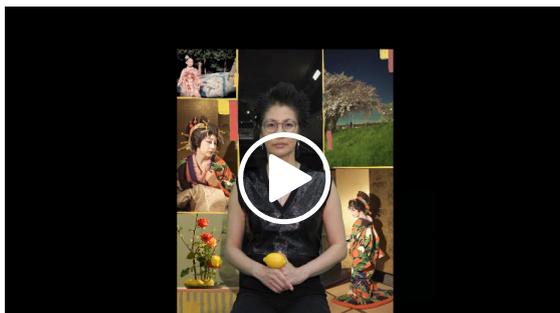
LEMONISM x DADAISM

Theater Version

August 1, 2017, Odeon Theater

Full Documentary:

<https://vimeo.com/240664092>



LEMONISM x JAPANISM

Video Installation

July, 2017, Leopold Museum

Trailer:

<https://vimeo.com/234558511>



LEMONISM x ACTIONISM

Live Camera

July 21, 2015, Mumok

Trailer:

<https://vimeo.com/151603861>



LEMONISM x ACTIONISM *Special*

Theater Version

April 11, 2018, Cultuurcentrum De Grote Post

Screening (Short Cut) & Full Documentary:

Password: lemon

<https://vimeo.com/296983673>

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