



## **Little Stories about SOS:**

Group Version / Solo Version & Performance Recipe Book by **AKMEI TAKEYA**

Speech On Secrecy | Stagnation Of System| Show Our Sacredness | Scan Our Shape | Statement On Substance | Surprise Or Shock |Scandal On Sight | Spirit Of Samurai | Song Of Soul | Script Of Steps| Site Or Sight | Shadow Of Smile | Sound Of Sight | Strangeness Of Someone | Sensation Of Sense | State Of Solitude | Strip Our Self | Scoop On Somebody | Seek Other Space | Surreal On Stage | Sadness Of Separation | Shot Of Spirit | Structure Of Skeleton | Smash Our Sadness | Sign Of Superiority | Suspension Of Sex | Source Of Strength | Statue Of Security | Sympathy Of Support | Spark Of Spontaneity | Styles Of Spectacle | Suggest Our Stories |





**Well,** Does choreography question the aesthetics of our existence?

**Or** is it a mathematical organization of artificial movement?

**Or** is it intentional, premeditated accidents in space?

**Or** is it a design of shapes and patterns like a collection of ornaments that are extracted figures out of life ?

**Or** is it special gifts to our own?

**Or** is it a playful merchandise to make business?

**Or** is it a technical construction of being in natural pretension?

**Or** is it a higher level of imitation of human action & attitude?

**Or** something else?

## Little Stories about SOS

Here includes the contexts of Solo. It is featured each issue in 31 second (62, 93 in exceptional case ) , acting with a peep tone like a game, which is dealing with the time, my time, our time and trying to be in time. At the beginning scene starts " Screening" which is adapted from the Video Installation - Monologue 00 - 31."

\*

The piece set up as a performance exhibition. In a symbolic order, the piece is featured as a medley of interpretations of the 31 original combinations of SOS, with using graphic animations. It suggests "emergency" in an ironical manner, transforming it into creative processes in order to (re) form and articulate the body of representation.

The 31 instructions of the performance vocabulary which is interpret by a performer and displayed on a screen during the performance, are based on "Creation Through Shapes and Patterns" (Aim Creative Products Co, Ltd.), a book with instructions on how to create various shapes and patterns with the help of 32 keywords, which contains lots of exercises for sparking up one's imagination. I adapted this source of ideas for my own creative work, which is long-term physical action as bodywork.

The key point here is to find a **Breath Body** (an invisible inner energy body, so to speak) – BB is the acronym used in the book, and is explained in more detail in the appendix; it has a specific correlation with the **Material Body** (the visible outer material) – its acronym being MB.

These 2 different bodies, Material Body & Breath Body mutually respond to the process of transformation; which functions as "Subjective Object & Objective Object", "Content & Form", "Reaction & Action", " Impression & Expression" , " Cause & effect" and " Give & Take" in continues interplay , those are handled as an instrument which guides to action, and stimulates creativity which is to be manipulated in free and open cooperation, in spite of prearranged schemes.

And then, our body could be identified, articulated, and define itself in various aspects to be conceptualized, intellectualized, aestheticized, technicized, mediatized, poeticized, theoreticized, politicized etc...

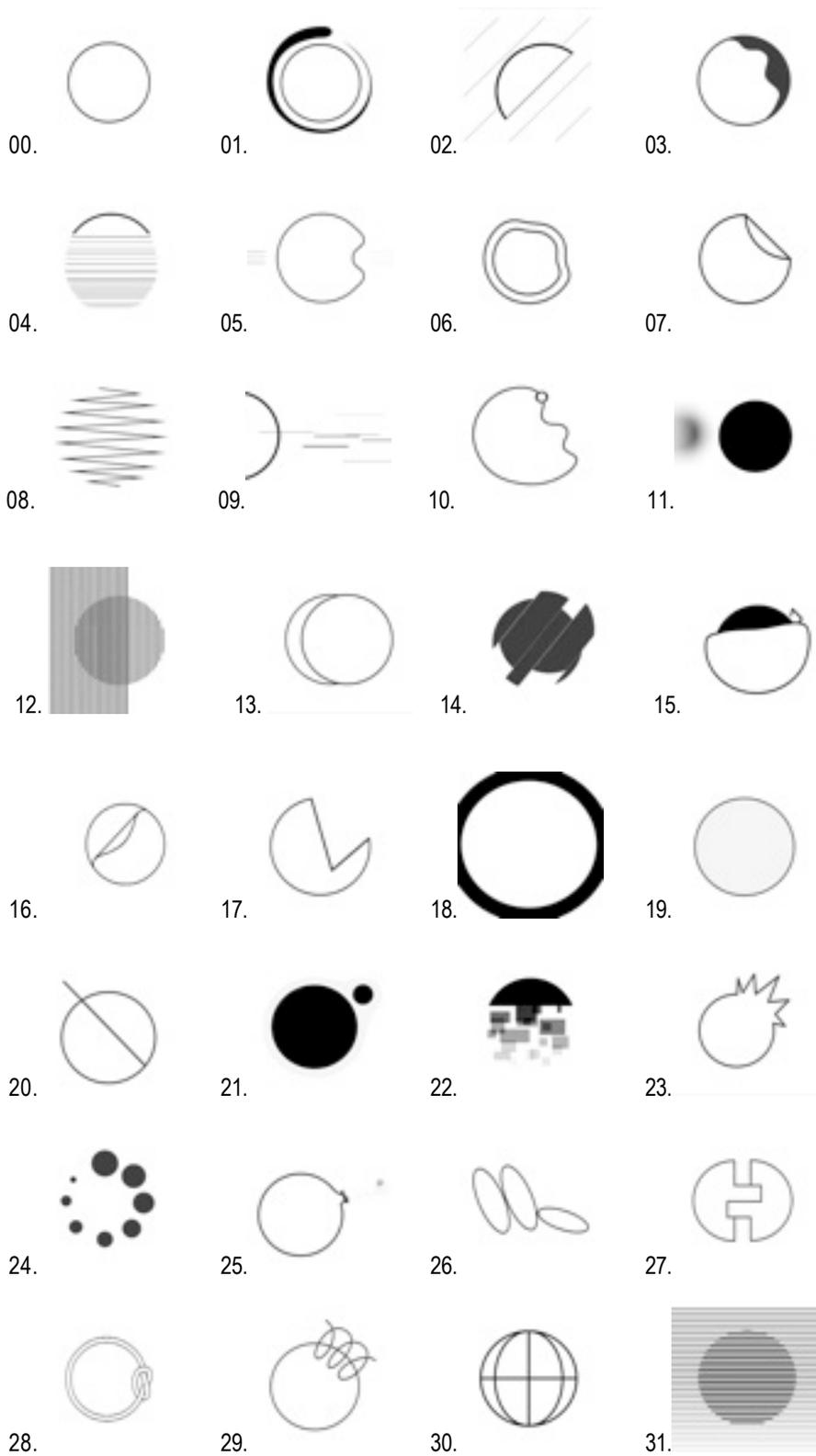
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*" I have set up my own performance method, interweaving the strategies of formation of one's own perception. As a writer I incorporate the thoughts from my journals, dreams, diaries and essays into my performance pieces, ultimately producing an unexpected and visceral fusion of sensory encounters. I think rationally and lyrically, with head and body, „eastern“ and „western“, in oppositions, combinations, entanglements, sounds, spaces, movements, words and colors.*

*I am a performer between cultures – no longer attached to my Japanese roots, and not yet bound to Europe, my current place of residence. This stress field between cultures is also mirrored in my ambivalence towards the traditional, disciplined Japanese philosophy of the Path, and the modern urban, Japanese inner conflict. I try to bridge these discrepancies in her art, incorporating a fascinating fusion of eastern and western influences, a juxtaposition of my inner and outer worlds. "*

Akemi Takeya

Interpretation with 00-31 Animations of Shapes & Patterns ( Screening )



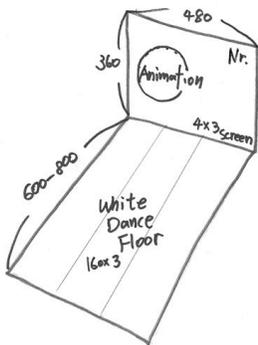
## Selected Scores

### Stage

Animations using patterns and shapes were projected on a screen at the rear of the stage.

Note: The index number is displayed

- 1) during the animation is displayed.
- 2) during **Act\***, which has the same timing from the beginning to the end.



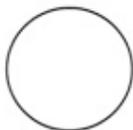
Concept & Solo interpretation: Akemi Takeya (A/J)  
 Visual Concept & Graphic Animation: Road Izumiyama (J),

Production: IMEKA

Length: 60 min (Stage Version), 12 hours (Exhibition Version)

## 00. appear \_ **Speech On Secrecy**

The act or an instance of appearing, as to the eye, before the public, etc. the outward or visible aspect of a person or thing



The title of the piece is projected on the screen. The camera is turned on as soon as half of the audience seats are occupied. The solo interpreter sits in the first row that is projected on the screen. With the start of the performance, a recorded announcement of the piece is played back on the PA.

### Act\*



- 1) Place yourself at a point for a camera angle (with the number of 00. appearing on the screen).
  - 2) Show the movements from 04. melt in front of the camera.
  - 3) Do a speech about the Breath Body as you understand it for 3 minutes.
  - 4) Return to your starting position (Simultaneously the number of 00. disappearing on the screen.).
- Objectify by gazing at yourself, and find a separate individual within a relationship of domination in which you subjectify the thing which you deny or confirm to judge

## 01. enclose **Stagnation Of Self**

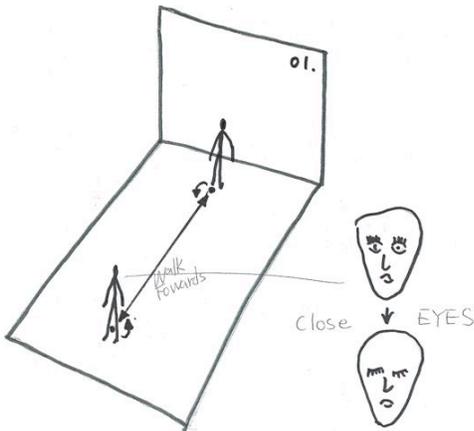
To draw round a pattern. To confine a pattern within a circle which cannot be broken into (out)



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.

### **\*Act:**

- 1) Close your eyes and feel your heart beat. **2**
- 2) Describe the outline of the MB (Material Body) and sense the texture of the BB (Breath Body) within the MB.
- 3) Continue to sense and detect any gap in your sensation between the MB and the BB.
- 4) Go on to feel the accretion of forced external power, and by and by let yourself be enclosed.
- 5) Slowly let yourself fall asleep. *\* Take enough time to do so. After that, keep your eyes closed. Stand still. Envision an image of how the space surrounds you as folded energy, operated by the functions of Breathing-In to fold up, and Breathing-Out to approach you.*
- 6) The moment will arrive when you come to a dead end due to multiple folded energy.
- 7) Find a good timing and open your eyes by sudden,



## 02. enter **Show Our Sacredness**

To move into a certain area from a surrounding area.

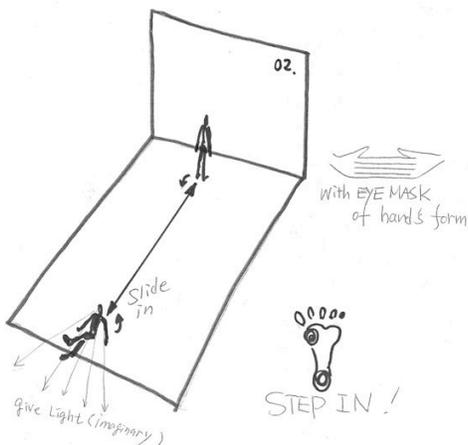


1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.

### **Act\***

as the same like group

- 1) Wear eye mask and rush to move forwards.
- 2) Slide down and put both feet out of the front of acting area at the edge
- 3) Keep a figure which you let the sole of your right foot facing towards the public space, in order to make the space with feet holy, make a copy as the Buddha's feet
- 4) Emerge yourself to keep it without any bodily motion, except the head.



### 03. invade **Scan Our Shape**

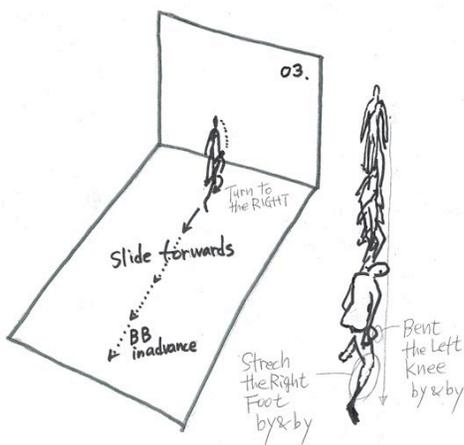
To go beyond a borderline. To sneak into and trespass on another's territory.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position

#### \*Act:

as the same like group



- 1) Slide the right foot forward - weight on the left leg to make a deep plies with both hands put on the left knee to support the upper body.
- 2) Put imaginary shape in the space before you move and then the right leg is post positioned
- 3) Continue to slide forwards while adjusting the MB (Material Body) to the BB (Breathe Body), with a break sometimes.

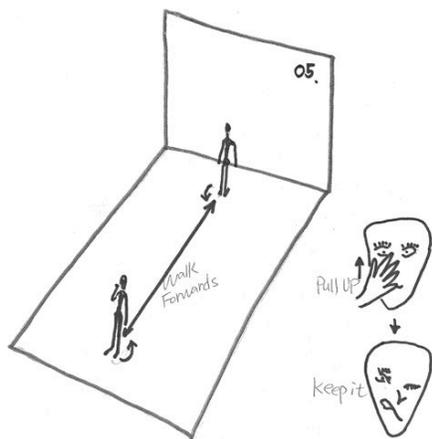
- The sight of eye to the part of body where invade the space.
- Announce to describe about the denominational changing process, such like angle, distance size = appearance of shape.
- Make sure of the name of each body's parts, so learn them as many as you can.

### 05. be distorted **Surprise Or Shock**

The shape becomes distorted by an force. To becomes irregular, warped, twisted.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



#### Act\*

as the same like group

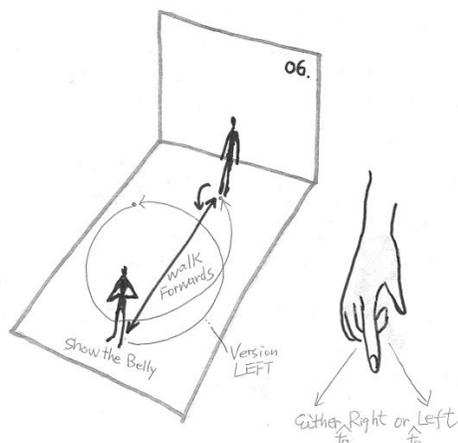
- 1) Give an outer force to the facial muscles by your dominant hand.
- 2) Distort the facial muscles by the moment.
- 3) Keep the facial expression as it is without any words, but with a smile.
- 4) End up to pat down the distorted face by using your palm, in order to solve the tension.

## 06. curve **Scandal On Sight**

A line curves. To be no longer straight. The direction of movement changed when something bumps against an obstacle.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



### Act\*

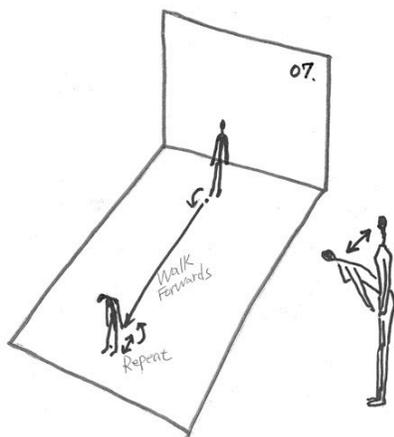
- 1) Check of to where your navel orients.
- 2) Point the direction to either right or left by the index finger.
- 3) Proceed forwards to the opposite direction in an arbitrary course, while you whistle. \* In case when your navel orients strait to the front, select an opposite direction of a whirl of your head.

## 07. be broken **Sprit Of Samurai**

A line (or surface) curves at an acute angle. To be broken in half.  
To be folded in, to be doubled up.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



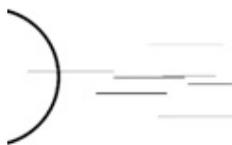
### Act\*

as the same like group

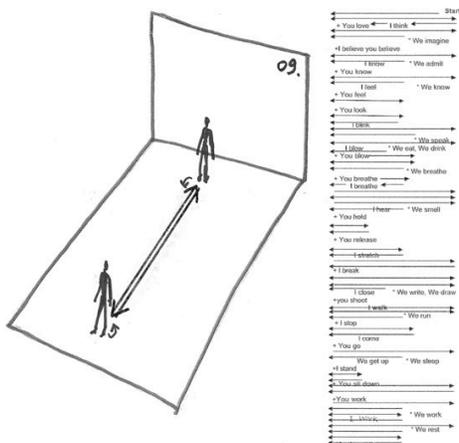
- 1) Do bend at the first soon after you stand at the acting position.
- 2) Repeat a phrase of the movement which is accidentally bent in the order of the upper body and neck to the front.
- 3) End up the speech of " Note #07 " (page XXX)

## 09. move **Script Of Steps**

To change the location or situation, as can be observed from the outside.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



### Act\*

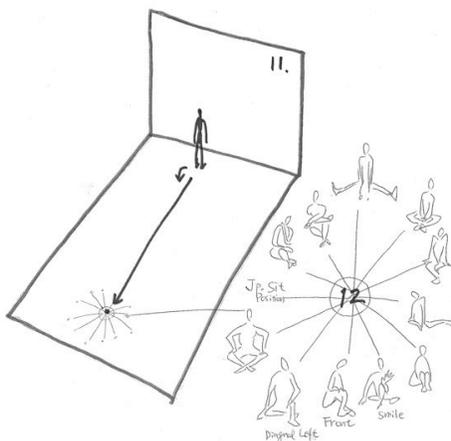
- 1) Repeat walking back and forth in a composition of movement's pattern and say the text that is adapted by **Reference #09\_basic human movement**.
- 2) Do it while having a notice on a subtle change of every glance and gesture for 3 subjects - I, You, We

## 11. reflect **Shadow Of Smile**

Light bounces off a certain substance. A light glitters.



1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



### Act\*

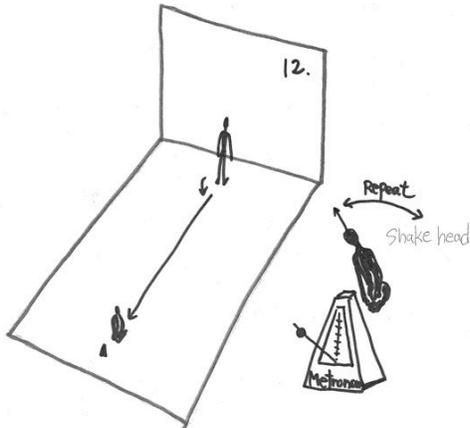
- 1) Sit down on the floor at the front stage,
- 2) Demonstrates to wink towards the audiences with each figure of 12 personalities.
- 3) Take an interval of " 10 second" in the first run-through, 5 seconds in the second run-through and 2 second in the third run-through.

## 12. hide\_ **Sound Of Sight**



To put something behind something else. To keep something out of the sight of someone.

1. Turn your back to the audience and stand at an arbitrary starting position.
2. Turn back, walk forwards and stand at the acting position, then start **Act\***.
3. Return to the arbitrary point of your solo's starting position.



### Act\*

- 1) Bring metronome with you to the front stage and put it and sound jt there.
- 2) Hide yourself behind the metronome.
- 3) Move your body to the same direction of the swing of the pendulum with a mechanical beat precisely.

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- You can see all the scores on Video & Performance Full Documentary  
→ <http://vimeo.com/user3627249>



## Performer, Choreographer

[www.akemitakeya.com](http://www.akemitakeya.com)

Born in Aomori, northern Japan

### Education:

**Kinuko Nishina's "En-training"**, all around expressive technique for body and voice. Based on an original breathing technique this four year learning process centers around movement and voice training. 1985 – 1990.

**Shamisen (3 string lute)** lessons with Sataya Kineya, "Hogaku", traditional Japanese music. 1985-1990

Since 1991 Akemi Takeya has been living and working in Vienna. 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 Paul V. Weihs, Sam Auinger & Rupert Huber, Sam Auinger, Roberto Paci Daló, Dorfmeister, G.X. Jupitter Larsen, Sergio Messina, Bob Ostertag, Robin Rimbaud aka SCANNER, Jon Rose, Andrea Sodomka, Wolfgang Mitterer, Tom Cora, Werner Puntigam, Christian Fennesz, Tetsuo Furudate, Granular Synthesis (modell 5 / 1994) , Ulf Langheinrich, Ong Ken Seng, Benoit Lachambre, Uchihahsi Kazuhisa, Keiko Higuchi, Tanja Tomic, Noid, Rechenzentrum, Zbigniew Karkowski, Metalycée etc....

### Own work:

- 2012. **(anti)\*Clockwise:** New creation, preparation & research
- 2011-12. **Little Stories about SOS:** performance for Group & Solo, Performance Recipe Book
- 2011. **Little Stories about SOS:** performance for group & solo with Recipe Book
- 2010. **Lemon Synthesizer Project:** L.S.performance/L.S.installation/L.S.music/L.S.movie
- 2010. **Lemon Synthesizer Project:** L.S.performance/L.S.installation/L.S.music/L.S.movie
- 2009. **Suspended:** performance series for 5 performers in a triangle construction
- 2008-09. **Red Point:** an autobiographic work with Tanja Tomic / Strukt (visual design)
- 2008-09. **31shots:** performance with Anna MacRae (performer) and a male guest performer
- 2006. **Feeler:** solo performance with Bruno Pocheron (light) & Heinz Ditsch (feedback sound)
- 2006. **So what!:** one woman show with rechenzentrum (sound & video)
- 2005. **ce\_I:** voice & body performance with Ulf Langheinrich (audiovisual environment)
- 2004-05. **Weathering:** body performance with Ulf Langheinrich (audiovisual environment)
- 2003-04. **ZZ:** collaboration with Ong Ken Seng (artistic supervisor) and Noid (sound design)
- 2002-03. **AJ Project:** the Austria X Japan Dance & Performance Exchange Programme; Yokohama (2002), Vienna, Budapest and Prague (2003)
- 2002. **Shadow Pieces:** short pieces, solo & duo with Miguel Angel Gasper (performer)
- 2002. **Double space:** voice & body performance with Noid (cello & electronic)
- 2002. **Multiple space – jail breaker's dream:** voice & body performance with Tetsuo Furudate (noise music)
- 2001. **Multiple space:** voice & body performance with Christian Fennesz (electronic)
- 2001. **Black Honey Drops:** dance solo in a visual environment, with Ko Murobushi (artistic supervisor)
- 2001. **Terror by a blind stranger:** solo dance performance in a visual environment
- 2000. **Yuragi:** dance & music performance in a form of jam session
- 1999. **Drowning Fish:** solo dance – Austrian Dance Production Prize 1999
- 1998. **Bodypoems\_REFLECTION:** 7 short stories with live music
- 1997. **Imeka:** the first solo dance project in Europa

Recomemo workshop & studio. Documentary filmmake, Visual Art & Designer.

<http://workshopstudio.net/>

Born in Tokyo 1974. Graduated the Musashino Art University. Studied at Yukinori Yanagi. Founded Recomemo workshop & studio for visual art & design, documentary film 2004. Worked several numbers of documentary films for artists, such Katsuhiko Hibino, Hiroshi Fuji, Tsuyoshi Ozawa... also, documentary for environmental design projects and promotional film for architecture and various companies. He is currently working documentary film & visual art work for Tokyo Wonder Site, H.P. France, Hiroshima City Museum of Contemporary Art, Fukuoka Asien Art Museum, Fukuoka City foundation for Art and Culture, Kitakyushu Performing Arts Center. Recent Activity is as follows; 2012 - Collaboration with Akemi Takeya (A/J), Visual design & animation " Little Stories about SOS / Solo Performance Version & Installation, Documentary film for Noriyuki Haragichi, working in progress / 2011 - Documentary film for "SHOT" of Susan Norrie, Participated in Edinburgh International Festival 2009/ "TRANSIT 2011" YOKOHAMA TRIENNALE 2011, Collaboration with Akemi Takeya, Visual design & animation " Little Stories about SOS : Part 1 Japanese Version , Exhibition 「Life Map 2011」 Gallery Atelier Fukuoka, (Jp) / 2010 - TANEGASHIMA2010」 Susan Norrie (Australian) / 2010 Hong Kong Art Fair , Exhibition 「caesu」 at Gallery Atelier Fukuoka (Jp), Inujima Art Project - Araya Rasdjarmrearnsook (Thai)/ TWS (Theme of art) / 2009 - 「SHOT」 Susan Norrie /Edinburgh International Festival, ANTE VOJNOVIC 「presence d'eau」 at Shinjuku Takashimaya HPH, Dihn Q Le (Vietnam) 「A Journey from Manchuria to hyakuri 」 in a frame work of " Silent Voice " at Tokyo Wonder Site, Shibuya / 2009 - Participated in the 4th of the Asian Art triennial FuKuoka / 2006~09 「ZERO Project」 - katsushige Nakahashi / 2009 - Martin Creed 「Piece No.994,995」 and so on...

Concept, Choreography, Direction, Performance:

**Akemi Takeya**

Visual design, Camera:

**Road Izumiyama**

Visual Design & Sound:

**Thomas Wagensommerer**

Live Sound:

**Noriaki Coda**

Production:

**IMEKA**

Creation Support:

**Dance and Media Japan**

Cooperation:

**ImpulsTanz Vienna, Japan Contemporary Dance Network, BankIART Yokohama**

Support:

**Austrian Federal Ministry for Education, the Arts & Culture, The city of Vienna, cultural Bureau (MA7),  
Austrian cultural forum Tokyo**

\* The world premiere of the group version was featured at the festival “ We’re Gonna Go Dancing!! II “ produced by Japan Contemporary Dance Network (JCDN), March 2011 in Japan.

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[www.akemitakeya.com](http://www.akemitakeya.com)

[www.youtube.com/jujujoi108](http://www.youtube.com/jujujoi108)